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VOLUME XV

COMMISSION AGENTS: E. J. BRILL, LEIDEN
GEROLD & CO., VIENNA — MOTILAL BANARSIDASS, DELHI

PŪJĀ

A Study in Smārta Ritual

by

GUDRUN BÜHNEMANN

VIENNA 1988

The publication of this work was made possible by the financial support granted by the Bundesministerium für Wissenschaft und Forschung

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Institut für Indologie der Universität Wien,
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Druck: Ernst Becvar, A-1150 Wien

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INTRODUCTION

Pūjā of idols or aniconic forms of deities is probably the most common and important ritual[1] performed by followers of contemporary Hinduism. Compared to the sacrificial ceremonies of the Vedic religion which still take place occasionally but which are relics of a religion that can no longer be considered as living, *pūjā* is performed daily, like the *saṃdhyā*[2]. Moreover it has been incorporated into the current performance of some of the *saṃskāras*[3], the *śrāddha*[4] and the *smārta yajñas*[5]. *Pūjā* is also practiced by most groups of Jains[6] and – as a part of Indian culture – has travelled to other countries as well: It is found in some form or the other in the Hinduism of Bali[7] as well as in the Buddhism[8] of Tibet[9], Japan,

[1] The terms rite / ritual are used here and in the following to denote an action which corresponds to Skt. *karma, kriyā, vidhāna, vidhi, prayoga.*

[2] Whereas the *saṃdhyā* can only be performed by male members of the three upper castes, whose *upanayana* has taken place, *pūjā* without the recitation of *mantras* from the Vedic literature can be performed by anyone, including women and *śūdras*. Cf. pp. 69.

[3] Cf. the *gaurīharapūjā* in the current form of the marriage ceremony (e.g. ṚVBKS fol. 199b).

[4] Cf. the current form of the *pūjā* which is offered to the lumps of rice (*piṇḍa*) at the annual *śrāddha* (ṚVBKS fol. 106a. 10ff.). Among the offerings are *pādya, arghya, ācamanīya, snāna, gandha, puṣpa, patra, dhūpa, dīpa, naivedya, tāmbūla, dakṣiṇā.*

[5] Cf. the *gaṇapatipūjana* (*vināyakaśānti*), *mātṛkāpūjana* (cf. Dharmakośa vol.3 pt.3, pp. 1646–1669 and pp. 1695–1710; Kane 2, pp. 213ff.) and invocation and worship of a group of 57 deities (*brahmādimaṇḍaladevatā*) as part of the *smārta yajñas* (to be distinguished from *śrauta* sacrifices), like *caṇḍīyāga, gaṇeśayāga*, as preparatory rites for the performance of *saṃskāras*.

[6] The peculiarities of Jain *pūjā* cannot be discussed here. For an edition of the text recited during the Jain *pūjā* cf. Jain (1926), for a photographic documentation cf. Fischer / Jain (1977). For material found in older sources cf. Williams (1963), pp. 216–224.

[7] Cf. Hooykas (1964 and 1966).

[8] E.g. Śāntideva's Bodhicaryāvatāra (first half of the eighth century A.D.) 2.1–25 which represents a type of mental (*mānasa*) *pūjā*, and cf. further the numerous Buddhist Tāntric texts.

[9] Cf. Tucci in Tucci / Heissig (1970), pp. 132ff. and Beyer (1973), pp. 148–226.

Korea and other Asian countries. In spite of its importance the *pūjā* has so far attracted comparatively little attention of scholars, and special studies are few. Mention should be made of the following works dealing with current forms of *smārta pūjā*.

Bourquin's edition and annotated translation of the "Brahmakarma ou rites sacrés des Brahmanes", published as early as 1884, covers the *saṃdhyā, pūjā, brahmayajña, vaiśvadeva*, etc. and supplies text and translation of current formulas employed in these rites. As textual source the editor mentions a "Brahmakarma" printed at Alībāg (south of Bombay) in 1875 with a preface in Mar. language, a text which probably was used by the Brahmins in Bourquin's environment. It is the merit of this editor – who also translated selected parts of the DhS, a *dharmaśāstra* text popular in the Deccan, to have recognized the importance of the current manuals of ritual for the study of contemporary Hinduism. Today – more than one hundred years after the appearance of Bourquin's edition – we are in a better position to translate and annotate these texts due to the progress in research, especially in Vedic studies. Bourquin's work was not favourably received at that time[10], and seems to have been forgotten.

Kane's "History of Dharmaśāstra" 2, pp. 713ff. and 5, pp. 33–37 provides useful data and draws the attention to important texts, like the PP of Mitramiśra's Vīramitrodaya. The summary of the modern *pūjā* programme in the Deccan is very instructive.

Tripathi (1978b) has described the daily *pūjā* of the Jagannāth temple in Purī / Orissa in a valuable paper.

Tachikawa (1983) published a brief photographic documentation of the current *pūjā* of the goddess[11] as performed in the Catuḥśṛṅgī temple, Puṇe (= Poona). Text and translation of some *mantras* employed in the *pūjā* have been provided.

Useful collections of material are further Ghosha's "Durga Puja" (1871) and Vidyarnava's "Daily Practice of the Hindus" (first edition 1918)[12], which deals with *pūjā* on pp. 128–154.

Śāstrī S.Y. Dave's appendix II (= Dave) in Skt. to the edition of the PKS (pp. 322–656) is a valuable collection of numerous quotations from

[10] Windisch who reviewed the work in "Literarisches Centralblatt für Deutschland" (ed. F. Zarncke. Leipzig, no. 23 of 29th May 1886, pp. 800–801) pointed out minor mistakes in the translation and criticized the absence of an attempt to interpret the rituals.

[11] For *devīpūjā* cf. also van Kooij's annotated translation of the Kālikā-Purāṇa.

[12] The textual sources on which this book is based are not indicated.

Purāṇas, *dharmaśāstra* texts and Tantras with a commentary on the topics dealt with in the PKS.

Other useful works, such as editions and translations of Tāntric texts which in almost all cases include descriptions of *pūjā* practices will be referred to later.

The present study endeavours to describe the ritual of *pūjā* – especially the form with sixteen offerings or services (*ṣoḍaśopacāra*) – with emphasis on the current performance of followers of the *smārta* tradition in Mahārāṣṭra. The type of *pūjā* dealt with here is popularly also known as "Vedic / Vaidik *pūjā*" (due to the frequent employment of *mantras* from the Vedic literature) as distinguished from Tāntric[13] *pūjā* (which involves special ritual techniques)[14]. "Tāntric" texts or Āgamas[15] form a part of Hindu, Jain and Buddhist religious literature. Hindu Tāntric texts can roughly[16] be divided according to the major religious currents:

Śaiva texts, often called Āgamas
Vaiṣṇava texts, often called Saṃhitās
Śākta texts, often called Tantras.

In the following the texts belonging to all the three groups are referred to as Tantras.

Special practices of Tāntric *pūjā* – although they do not form the subject matter of this study – have occasionally been referred to for comparison, and some "Tāntric" elements, which have been accepted by the *smārta* tradition, have been discussed.

The form of *pūjā* described here can further be characterized as connected with a prescribed ritual procedure (*vidhipūrvikā*), e.g. a *pūjā*

[13] For a description of the meaning of the term "Tantrism" cf. Goudriaan in Gupta / Hoens / Goudriaan (1979), pp. 5–6 and Carlstedt (1974), p. 64. For Veda and Tantra as two main currents of religion cf. BhP 11.27.49, further Goudriaan ibid. pp. 15–17.

[14] The basic difference between these two forms of worship is the worshipper's identification with the deity in Tāntric *pūjā*, which is made possible by the performance of such rites as *bhūtaśuddhi, nyāsa*. In the exterior (opposed to interior or mental) *pūjā* of Tantrism the deity is not imagined as coming from outside but from the devotee's heart. Further peculiarities are the frequent use of the symbolic gestures and postures (*mudrā*), seed (*bīja*) syllables, diagrams (*maṇḍala, cakra, yantra*), meditation or visualization (*dhyāna*). For characteristics of Tantrism cf. Goudriaan in Gupta / Hoens / Goudriaan (1979), pp. 7–9 and the review by H. Brunner-Lachaux in IIJ 23 (1981), pp. 140f.

[15] For the interchangeability of the terms Tantra and Āgama cf. Goudriaan in Goudriaan / Gupta (1981), p. 10 and Gonda (1977a), p. 2.

[16] These categories are often overlapping.

consisting of the offering of a fixed sequence of services, accompanied by the recitation of *mantras*, as distinguished from *pūjā* understood as a mere offering of flowers, *haridrā* and *kuṅkuma* powder and / or prostration.

This study has been divided into three parts: 1. General remarks on *pūjā*, 2. the daily (*nitya*) *pūjā* and 3. the *pūjā* performed only occasionally (*naimittika* and *kāmya*).

For the description of the daily *pūjā* the standard type with sixteen services (*ṣoḍaśopacārapūjā*) has been selected, which can be applied for the worship of all deities at home as well as in temples. Although in practice this *pūjā* may not always be performed in such an elaborate form as illustrated here, this is the prototype of every *pūjā* of which others like the *pañcopacārapūjā* are short forms or like the occasional *pūjā*s elaborate or modified forms.

The *ṣoḍaśopacārapūjā* is described here according to the textual version which forms part of a current manual (*prayoga*) used by the followers of the Śākala school of the RV, which is widespread in Mahārāṣṭra. The Skt. text is provided along with a translation and running commentary. As will be shown later (cf. pp. 31 ff.) the textual sources on a topic like *pūjā* are numerous. In most cases we do not know how far the practices described by the old texts have been followed. Instead of editing and translating relevant passages of one of the older *dharmaśāstra* texts, it seemed more appropriate to select the version of a contemporarily used manual of wide circulation for the study of *pūjā*.

Part three treats of the occasional (*naimittika* and *kāmya*) *pūjā*s. As it is impossible to record in detail all *pūjā*s laid down by the texts, I have selected those parts which occur frequently and recorded three contemporarily performed *pūjā*s (forming part of *vrata*s) in detail, following basically the textual versions of current handbooks.

For the present work the study of the versions of these handbooks has been combined with that of older *dharmaśāstra* texts and further with my own observations of *pūjā*s performed mainly in Puṇe, Mahārāṣṭra during a stay from 1982 to 1985. Although as many sources as possible have been consulted to present a multifold picture of *pūjā* practices, it has not been possible to incorporate a l l available material dealing with *pūjā*, or to record the innumerable current variants occurring in the current performances. Occasionally practices current among the Mādhva-Vaiṣṇavas[17] who have settled in Puṇe have been referred to as well as practices of

[17] This group is prevalent mainly in Uḍupī, Beḷgāv and Kumbhakoṇam. For the temple cult of the Mādhvas cf. GONDA (1970), p. 81.

Śāktas. The descriptions of contemporary practices recorded in this study are based on my observations in the region of Mahārāṣṭra, as it would be impossible for an individual to take into account a l l practices current on the Indian sub-continent. In the field of Indian studies everyone has necessarily to restrict his research to a particular geographical area, the language of which he should be familiar with, to get reliable results. The city Puṇe, being the cultural centre of Mahārāṣṭra, is both a place of traditional learning and a modern city, where modern influences on traditional practices can be observed. It is hoped that this study will be of some use to Sanskritists, historians of religion, anthropologists as well as to all those taking interest in ritual practices.

For the transcription of Skt. words the internationally recognized method has been followed. In case of Mar. and Hindī words the vowel "a" (which is inherent in every consonant of the Devanāgarī alphabet if it is not followed by another vowel or if the absence of "a" is especially marked) is not transcribed where it is silent (at the end of words etc.), e.g. Deva = Dev; Dāmale = Dāmle.

The bibliography lists names of authors and titles of books as they appear on the title pages; in case of publications in Mar. and Hindī the transcription of the Devanāgarī with diacritical marks is supplied, e.g. Jośī (instead of Joshi); in case of publications in English by Indian authors the English forms of the names used by the authors themselves, e.g. Sarma or Sharma for Śarmā.

This work would not have been possible without the help of many individuals who have permitted me to witness and photograph *pūjā* performances and discuss my problems. I wish to express my thanks to Dr. R. P. Gosvāmī, Puṇe, whose valuable suggestions and criticism have accompanied this work from the initial stages. I am indebted to Prof. K. S. Arjunvāḍkar, Dr. V. V. Bhiḍe †, Mr. P. M. Sahasrabuddhe, further to Mr. P. V. Jośī, Mr. V. L. Mañjūḷ and Prof. Ś. G. Tuḷpuḷe, Puṇe, for advice, and to Mr. Stephen Thompson for correcting my English.

My research done from 1983 to 1985 was financed by a grant of the Deutsche Forschungsgemeinschaft for which I am grateful. Finally I wish to thank Prof. Dr. G. Oberhammer, Vienna, for including this study in the "Publications of the De Nobili Research Library", Dr. Sylvia Stark for preparing the computer type script and Mrs. Sibylla Hoffmann, Vienna, for help in proof-reading.

Puṇe, June 1985

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ABBREVIATIONS

AB	Aitareya-Brāhmaṇa
ABORI	Annals of the Bhandarkar Oriental Research Institute, Poona
ĀGS	Āśvalāyana-Gṛhyasūtra
ĀpGS	Āpastamba-Gṛhyasūtra
ĀpŚS	Āpastamba-Śrautasūtra
ĀR	Ānandarāmāyaṇa
ĀŚS	Āśvalāyana-Śrautasūtra
BBKS	Bodhāyanīyabrahmakarmasamuccaya
BDP	Bhāvārthadīpikāprakāśa
BGS	Baudhāyana-Gṛhyasūtra
BGŚS	Baudhāyana-Gṛhyaśeṣasūtra
BhavP	Bhaviṣya-Purāṇa
BhG	Bhagavadgītā
BhP	Bhāgavata-Purāṇa
BMD	Bhaktimārgadīp
BSR	Bṛhatstotraratnākara[ḥ]. Stotrasaṃkhyā 291
BSR[2]	Bṛhatstotraratnākara[ḥ]. Stotrasaṃkhyā 464
BŚS	Baudhāyana-Śrautasūtra
DhS	Dharmasindhu(sāra)
f.	feminine
GGS	Gobhila-Gṛhyasūtra
GS(s)	Gṛhyasūtra(s)
HBKS	Hiraṇyakeśīyabrahmakarmasamuccaya
IIJ	Indo-Iranian Journal, 'S-Gravenhage
JBBRAS	Journal of the Bombay Branch of the Royal Asiatic Society, Bombay
m.	masculine
m. c.	*metri causa*
Mar.	Marāṭhī
Mbh	Mahābhārata
MNT	Mahānirvāṇatantra
MS	Maitrāyaṇī-Saṃhitā
MSm	Manusmṛti

n.	neuter
OLZ	Orientalistische Literaturzeitung, Berlin
P	CITRĀV, S.: Pūjā
PKS	Paraśurāmakalpasūtra
PMP	MARĀṬHE, A.V.: Pūjāmārgapradīpa
PP	Pūjāprakāśa (of the Vīramitrodaya)
PR	Pāñcarātrarakṣā
PS	Puruṣasūkta
PV	Jośī, K.: Pūjāvidhān
ṚV	Ṛgveda
ṚVBKS	Ṛgvedīyabrahmakarmasamuccaya
ṚVKh	Ṛgveda-Khila
ŚB	Śatapatha-Brāhmaṇa
SDP	Jośī, P.K.: Sarva-deva-pūjā
ŚGS	Śāṅkhāyana-Gṛhyasūtra
SkP	Skanda-Purāṇa
Skt.	Sanskrit
SPS	Jośī, K.: Sārtha-pūjā-saṃgraha
ŚS(s)	Śrautasūtra(s)
SŚP	Somaśaṃbhupaddhati
ŚŚS	Śāṅkhāyana-Śrautasūtra
ŚT	Śāradātilakatantra
ŚYKKP	Śuklayajuḥśākhīyakarmakāṇḍapradīpa
TĀ	Taittirīya-Āraṇyaka
TB	Taittirīya-Brāhmaṇa
Tṛbhā	Tṛcabhāskara
TS	Taittirīya-Saṃhitā
v. l.	*varia lectio*
VaiSS	Vaikhānasa-Smārtasūtra
VHSm	Vṛddhahārītasmṛti
VP	Vārāha-Purāṇa
VR	Vratarāja
WZKS(O)	Wiener Zeitschrift für die Kunde Süd (-und Ost)asiens, Wien
YS	Yājñavalkyasmṛti
ZDMG	Zeitschrift der Deutschen Morgenländischen Gesellschaft, Wiesbaden

GENERAL REMARKS

THE TERM PŪJĀ

The term *pūjā*[1] is used to denote a ritual[2] of worship of an idol (*mūrti, pratimā*) or an aniconic form of a deity as well as of any other object which is considered as possessing special power and being sacred[3]: Be it a demon (e.g. the *rākṣasī* Ḍhuṇḍhā during the Holikā festival), a person (e.g. a teacher on Vyāsa-[guru]paurṇimā day), or an animal (e.g. a snake on Nāgapañcamī day), or a plant (e.g. the Banyan tree on Vaṭasāvitrī day) or an inanimate object (e.g. a book on the day of *sarasvatīpūjā* during the Devīnavarātra). It appears in different forms[4]. A *pūjā* of a simple kind may consist of an offering of traditional items such as turmeric powder, *kuṅkuma*, flowers, sandalwood paste, etc., requiring neither much knowledge of ritualism nor much time. An elaborate standardized type of *pūjā* consists of an offering of a certain sequence of services (*upacāra*), each one being offered as accompanied by the recitation of *mantras*. The number of these offerings[5] may traditionally vary from one to 108 or even more, depending on one's means, time, family tradition and the occasion. The types of *pūjā* are often named after the number of offerings, e.g. *pūjā* with five services (*pañcopacārapūjā*) or *pūjā* with sixteen services (*ṣoḍaśopacārapūjā*). The *ṣoḍaśopacārapūjā* which is the standard type described in part two consists of preliminary acts including rites for the purification of the devotee and the implements used in the *pūjā*, removal of obstacles and declaration (*saṃkalpa*) to perform *pūjā*. Then a series of sixteen main services is offered, beginning with the invocation of the deity, offering of a seat, water to wash the feet, *arghya* (water), and among other offerings that of various kinds of baths, of garments, ornaments, food, waving of the *āratī* lamp, circumambulation, prostration, flowers consecrated by *mantras* from the Vedic literature.

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[1] Synonyms are *pūjana, arcanā, varivasyā*; Amarakośa 1421–1422 lists further *namasyā, apaciti, saparyā, arcā, arhaṇa*.

[2] Cf. fn. 1 on p. 7.

[3] Cf. the "places of *pūjā*" (*pūjāsthāna, pūjāpada*) described on p. 43.

[4] For *vidhipūrvikā pūjā* as distinguished from simple *pūjā* cf. p. 9.

[5] For the number of offerings cf. pp. 63–66.

Any such ritual of worship – whether performed with a special ritual procedure or not, by a person trained in ritualism or by someone without such knowledge, in a temple or at home – can be referred to as *pūjā*.

The etymology of the word *pūjā* – although discussed widely – has not been explained convincingly.[6] To MAYRHOFER CHARPENTIER's suggestion[7] seems most convincing which derives the word from the Tamil root *pūcu-* 'to smear'. THIEME[8] connects the word *pūjā* with **pṛñcā* (**pṛñcāṃ kṛ / pūjāṃ kṛ* 'to prepare the [*madhuparka*][9] mixture [for someone]') (p. 122) and conceives *pūjā* as the 'honouring of a guest'. To the root *pūj* he assigns the following meanings (p. 114):

1. To honour [a guest or a newcomer] with a hospitable reception ..., to receive, to entertain,
2. to honour [a god] as guest (in a manner customary for the arriving guest)
3. to honour [objects like weapons ...] with flowers ... (as gods).

He further points out that both the Vedic sacrifice (*yajña / yāga*) and the *pūjā* are based on the same idea of serving an invited deity (p. 123). This common characteristic is also emphasized by Mitramiśra in the introduction to his PP, part of the Vīramitrodaya, when he states that *pūjā* is understood as sacrifice (*yāga*) only, because it consists in offering materials to a deity (p. 1,4ff.)[10]. THIEME's remarks specify important aspects of *pūjā*. As can easily be shown the *pūjā* has incorporated elements of older rites, like the reception of an honoured guest (*arghya*)[11] as well as elements of the traditional service given to a king[12], like the offering of an umbrella

[6] "Nicht überzeugend erklärt": MAYRHOFER (1956–1980), vol. 2, pp. 320–321, vol. 3 (Nachträge), pp. 760–761 (summarizing different etymological explanations). For early occurrences of the word *pūjā* cf. GONDA (1980 b), p. 469.

[7] Cf. CHARPENTIER (1926), pp. 276 ff.

[8] Cf. THIEME (1939) and addenda in his Kleine Schriften p. 792.

[9] For *madhuparka*, an offering to a distinguished guest, which also forms part of the marriage rites cf. KANE 2, pp. 542 ff.; for divergences regarding the substances (like honey, curd, ghee or butter etc.) mixed in it cf. KANE 2, p. 545.

[10] Cf. also Hemādri, Caturvargacintāmaṇi vol. 2 pt. 1, p. 323,15–16: *yajñair anekārthatvena devatāpūjādyarthasaṃbhavāt |*

[11] The *arghya* ceremony has later been developed into the fifth of the five principal sacrifices (*mahāyajñas*) of the householder, to be performed after the daily *agnihotra*: Sacrifice to (1) the gods (*devayajña*) by oblations in the fire, (2) beings (*bhūtayajña*) by *bali* offerings, (3) fathers (*pitṛyajña*) by offering to the deceased ancestors, (4) *brahman* (*brahmayajña*) by reciting the Veda and (5) men (*manuṣyayajña*; cf. MSm 3.70 d: *nṛyajño 'tithipūjanam*) by offering food and hospitality. For details cf. GONDA (1980 b), pp. 413 ff.; KANE 2, pp. 749–756. For *ātithyavidhi* cf. Āhnikaprakāśa pp. 433,20–459,12.

[12] For the so called *rājopacāras* cf. p. 65.

and a chowry. Already in the *bali* rites (standing in the tradition of the GSs) certain offerings which resemble the ones occurring in the *pūjā* are deposited on the ground. In the *sarpabali*[13] snakes are treated as guests to whom water for bathing, collyrium, a mirror, garlands and garments are offered. In the *śrāddha*, Brahmins – substituting the deceased fathers – accept similar offerings.[14] In the ceremony of the return of the Vedic student to his home (*samāvartana*) certain similar elements occur: The student is adorned, clothed and looks into the mirror.[15] However, continuity of elements does not signify identity of rites.

Apart from etymological derivations of the word *pūjā* by Western scholars, the Indian tradition has offered etymologies[16], which cannot be discussed here.

TEXTUAL SOURCES

The number of textual sources dealing with the *pūjā* of which only a part has been printed is enormous. Broadly the following categories can be distinguished:

1. Normative texts giving rules for the performance:
   a) These are mainly parts of the anonymous literature of the Purāṇas (where the instructions are given by a deity or a seer) and based on their authority works such as compendiums (*nibandha*) belonging to the category of *dharmaśāstra* literature (see daily duties [*āhnika*][17]).

[13] Cf. Pāraskara GS 2.14.12; WINTERNITZ (1888), pp. 251 ff.

[14] Cf. ĀGS 4.7.10 and 4.8.1; also CALAND (1893), p. 8.

[15] Hiraṇyakeśī GS 1.3.10.4 ff., ĀpGS 5.12.6 ff. and VaiSS 2.13–2.14; also GOUDRIAAN (1969–70), p. 200, n. 12.

[16] Cf. Śiva-Purāṇa, Vidyeśvara-Saṃhitā chap. 16, v. 29–30: The meaning (of the word *pūjā*) is expounded in the Vedas as "that by which *pū-(r)* is produced (*jā-yate*)". *Pū(r)* means the achievement of the fruit, i.e. the pleasures: This is produced (*jāyate*) by the concerned act. By interpreting pleasures as (all that is) desired, we arrive at aspirations and learning. Thus the meaning of the word *pūjā* is well-known among the people as well as in the Vedas. – Another etymology occurs in Kulārṇavatantra 17.70: Because it destroys [the effects] of previous (*pūrva*) births, because it prevents births (*janma*) and deaths and because it gives complete (*saṃpūrṇa*) fruit, it is called *pūjā*. – For an explanation of methods and values of traditional etymologies cf. GONDA (1955).

[17] Cf. GONDA (1977 b), pp. 658–659, where important works on *āhnika* are mentioned; also GONDA (1977 a), p. 284. KANE 1, pp. 1001–1003 lists about sixty-five titles of such works. For the principal daily rites of Brahmins cf. KANE 2, pp. 646 ff.

b) The manuals (*prayoga*) specifically compiled for the practical use consist of brief instructions for the performance of rites along with the *mantras* to be employed. A similar purpose is achieved by those books which form part of the so called modern "bazaar literature"[18], which enable the devotee to perform his own *pūjā* according to the given instructions. Cassette tapes with the pre-recorded text of *pūjās*, which are now available for sale, serve the same purpose of avoiding the need for a priest as a mediator.

2. Literary texts or historical documents describing an actual performance of *pūjā* as it took place on a particular occasion.

For a study of *pūjā* practices of by-gone times one can refer to the textual sources mentioned under (1 a) which show how in an ideal case the ritual was to be performed. *Prayoga* texts (1 b) are few due to the importance of the oral tradition in olden times. However some texts contain both a discussion of rulings and a separate *prayoga* part[19]. Accounts of *pūjās* in literary or historical works (2) which could give a realistic picture of the actual performance are rare.

For an understanding of the current performance, the actual practice can be observed with its many local and sectarian peculiarities in addition to the texts mentioned under (1 b).

1. Normative Texts

a) Although the ritual of *pūjā* shows many elements of the Vedic religion, the ritual itself, defined as an offering of a sequence of services (*upacāra*) mainly to an idol (*mūrti*) of a deity belongs to the post-Vedic religion.

Among the earliest textual[20] sources referring to it are the appendices (*pariśiṣṭa*) to the GSs which treat of those topics that later authors found neglected by the Sūtras. While the Sūtras deal with rituals[21] like the

[18] I.e. popular religious literature for the devotee's practical use. These are usually comparatively cheap booklets of limited circulation, sold in bookshops in front of temples or on the pavements. If Skt. texts are provided their edition is never a "critical" one in our sense of the word.

[19] E.g. PP pp. 97,16–166,9 (general description) and pp. 126,21–151,9 (*prayoga*); Tṛbhā pp. 23,26–60,13 (*pūjāvidhi*) and pp. 94,23–113,25 (*prayoga*); Ācārabhūṣaṇa pp. 175,21–219,12 (*pūjāvidhi*) and pp. 219,13–222,30 (*prayoga*).

[20] It can be assumed that *pūjā* was practiced before the time of written texts and that it might have existed among the members of the non-Aryan community at an early time. This problem, however, cannot be discussed here.

[21] Cf. Gonda (1977 b), pp. 556ff. for the topics treated of in the GSs.

saṃskāras[22], sacrifices (*yajña*), *bali* offerings[23] to be performed by the householder, the *pariśiṣṭas* also contain descriptions of typically post-Vedic rites to be performed for idols of Hindu deities.

The important appendix to the BGS shows Hindu ritual at an early stage mixed up with Vedic ritual. Praśna 2, Adhyāya 13 to 22, 3.3–15 and 4.2 particularly deal with

- the consecration of an idol of Viṣṇu, with an extensive description of the ritual,
- the ritual of the adoration of Mahāpuruṣa, a form of Viṣṇu,
- the ceremony of the bathing of Viṣṇu,
- the consecration of an idol of Rudra-Śiva,
- the adoration of Mahādeva, a form of Rudra-Śiva,
- the ceremony of the bathing of Rudra,
- the second consecration of an idol, to be performed in case its worship has been neglected for a specific period,
- the ceremony of the bathing of Deva, a form of Rudra-Śiva,
- general rulings concerning the *pūjā* of Viṣṇu and Rudra-Śiva, the persons allowed to take part in it, and where and when to perform it,
- worship of Durgā, Upaśruti, Śrī, Sarasvatī, Viṣṇu, Ravi, Jyeṣṭhā, Vināyaka, Rudra,
- the *bali* oblation to Dhūrta (Skanda, Kārttikeya).[24]

Among the offerings made to the idol of Viṣṇu[25] are a seat (*kūrca*), water for washing the feet (*pādya*), water for sipping (*ācamanīya*), *arghya* (water), sandalwood paste (*gandha*)[26], garland (*mālya*), flowers (*puṣpa*), incense (*dhūpa*), lamp (*dīpa*) and food (specified as *pāyasa*).

VaiSS 4.10–12[27] contains a description of Viṣṇu's worship similar to the one occurring in the appendix to BGS. While dealing with the daily *pūjā* it lists a number of offerings which are to be accompanied by the recitation of Vedic *mantras*. The BGS as well as the VaiSS are South Indian texts, the youngest of the Taittirīya school.[28]

[22] For the difficulty of translating this term cf. Gonda (1980 b), p. 364.

[23] Among these, the *sarpabali* shares certain elements with the *pūjā*, cf. p. 31.

[24] According to Harting's preface to his edition and translation of parts of the Pariśiṣṭa, p. XIX.

[25] Cf. Praśna 2, Adhyāya 13.

[26] *Gandha* means scent; but in current Mahārāṣṭrian practice it is taken as equivalent to *candana* (sandalwood paste).

[27] Ed. and trans. by Harting, appendix 1, pp. 59–64, and by Caland. – Cf. further the section on appeasing of the heavenly bodies (*grahaśānti*).

[28] For the VaiSS being regarded as representing a school of the Taittirīyas cf. Gonda (1977 b), p. 595.

Another South Indian text which is later than Baudhāyana is the Āgniveśya GS. This late text covers many topics which are not occurring in the old GSs.[29] Section 2.4.10 treating of worship (*devatārādhana*), mentions the *pūjā* of Viṣṇu with the offering of *abhiṣeka, āvāhana, vastra, gandha, puṣpa, dhūpa, dīpa, anulepana, arghya, pādya, ācamanīyaka, naivedya, tāmbūla, udvāsana*, accompanied by the recitation of Vedic *mantras*. Section 2.4.11 describes the *pūjā* of the sun with *āvāhana, gandha, puṣpa, dhūpa, dīpa, pādya* and *udvāsana*.

Another source is the appendix to the ĀGS pp. 168,14–169[30], where the procedure of *pūjā* is described with the following services: 1. Invocation (*āvāhana*), 2. seat (*āsana*), 3. water for washing the feet (*pādya*), 4. *arghya* (water offered at the respectful reception of a guest), 5. water for sipping (*ācamanīya*), 6. bath (*snāna*), 7. garments (*vastra*), 8. sacred thread (*upavīta*), 9. sandalwood paste (*gandha*), 10. flowers (*puṣpa*), 11. incense (*dhūpa*), 12. lamp (*dīpa*), 13. food (*naivedya*), 14. mouth perfume (*mukhavāsa*), 15. hymn (*stotra*) and prostration (*praṇāma*), and 16. circumambulation (*⟨pra⟩dakṣiṇā*) and dismissal (*visarjana*).

Further the Ṛgvidhāna[31] should be mentioned, a collection of precepts regarding the performance of rites, traditionally attributed to Śaunaka. It describes the worship of Viṣṇu[32] with each offering to be accompanied by the recitation of a stanza from the PS (ṚV 10.90). The worship is preceded by the performance of *nyāsa*[33] for which again the PS is employed. The following services are to be offered (cf. section 3.31.6–10): 1. Invocation (*āvāhana*), 2. seat (*āsana*), 3. water for washing the feet (*pādya*), 4. *arghya* (water offered at the respectful reception of a guest), 5. water for sipping (*ācamanīyaka*), 6. bath (*snāna*), 7. garments (*vastra*), 8. sacred thread (*yajñopavīta*), 9. anointing with unguents (*anulepana*), 10. flowers (*puṣpa*), 11. incense (*dhūpaka*), 12. lamp (*dīpaka*), 13. food (*nivedana*), 14. prostration (*namaskāra*), 15. circumambulation (*pradakṣiṇa*), and 16. gift (*dakṣiṇā*).

Much material for the study of *pūjā* is scattered in the bulk of the later parts[34] of the Purāṇic literature, where the *pūjā* occurs as closely connected with observances (*vrata*). The *dharmaśāstras* quote frequently from these sources. The Śiva–Purāṇa in particular contains much material on *pūjā*; BhP 11.27 gives a frequently quoted account of *pūjā* showing Tāntric influence. The *māsamāhātmyas* describe *vratas* and occasional *pūjās* to be performed in each month. They occur in various parts of e.g. Padma–Purāṇa and Garuḍa–Purāṇa, chapters 116 to 137; Nārada–Purāṇa 4.110 to 4.124 and Agni–Purāṇa, chapters 175 to 200 mention *vratas* according to the lunar day (*tithi*) of their occurrence.

Pūjā is an important topic of Tāntric or Āgama literature[35] of the Śaivas[36], the Vaiṣṇavas (those of the Pañcarātra[37] and the Vaikhānasa[38] school), the Śāktas[39], and of different smaller groups like Pāśupatas, Nāthas, worshippers of Dattātreya, Vīra–Śaivas[40] etc.

Further material is found in parts of the later *smṛti* literature, the Viṣṇusmṛti, and the YS. The Viṣṇusmṛti (of uncertain age, but not among the earlier *smṛtis*) describes the worship of Viṣṇu with Vedic *mantras* in the

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[29] Cf. GONDA (1977 b), pp. 481, 586, 592–595.

[30] Cf. further section 189.12–25.

[31] This text consists of passages of different age, cf. GONDA's introduction p. 5 to his translation of the Ṛgvidhāna.

[32] Cf. sections 3.29–31.

[33] For *nyāsa* cf. p. 121.

[34] HAZRA ([2]1975), pp. 188–189 distinguishes two stages of Purāṇic literature: "In the first stage, which covered a period ranging approximately from the beginning of the third to the end of the fifth century A.D., the Purāṇas dealt only with those topics on Hindu rites and customs which formed the subject–matter of the early Smṛti Saṃhitās such as those of Manu and Yājñavalkya. (He explains in the footnote: 'These topics are: Varṇāśrama–dharma, Ācāra, Āhnika, Bhakṣyābhakṣya, Vivāha, Aśauca, Śrāddha, Dravya–śuddhi, Pātaka, Prāyaścitta, Naraka, Karmavipāka and Yuga–dharma.') But in the second stage, which began from about the beginning of the sixth century A.D., we are astonished to find a well marked improvement on the varieties of the Smṛti–topics. In this stage the new topics added relate mainly to various kinds of gifts, initiation, sacrifices to the planets and their pacification. Homa, consecration (*pratiṣṭhā*) of images etc., Saṃdhyā, glorification of Brāhmans and their worship, glorification of holy places, Tithis, Utsarga, Vrata and Pūjā. These topics are found neither in the works of Manu and Yāj. (To this he adds in a footnote: 'The Yājñavalkya–smṛti contains verses on Vināyaka–pūjā and Graha–śānti.') nor in the Purāṇas, or portions thereof which were written earlier than about the beginning of the sixth century A.D."

[35] For a general introduction to Āgamas cf. GONDA (1977 a), pp. 1–6.

[36] Cf. GONDA (1977 a), pp. 163–215.

[37] Cf. GONDA (1977 a), pp. 39–139; SMITH (1975–1980); RANGACHARI (1931).

[38] For the literature of the Vaikhānasas cf. GONDA (1977 a), pp. 140–152; cf. Kāśyapa–Jñānakāṇḍa, translated by GOUDRIAAN (sections on image installation and worship) and ibid. (1969–70).

[39] GUPTA in GUPTA / HOENS / GOUDRIAAN (1979), pp. 121–162 has endeavoured to give a general survey of Tāntric *pūjā* (with photographs) based on the PKS (17th cent. A.D.); cf. also NOWOTNY (1957); for the Śāktāgamas cf. GOUDRIAAN / GUPTA (1981).

[40] For the literature of these groups cf. GONDA (1977 a), pp. 216–231. For the *pūjā* of the Kānphaṭā yogins cf. UNBESCHEID (1980), pp. 82ff.

chapters 65 to 66. The following services occur: *āvāhana*, *arghya*, *pādya*, *ācamanīya*, *snāna*, *anulepana*, *alaṃkāra*, *vāsas*, *puṣpa*, *dhūpa*, *dīpa*, *madhuparka*, *naivedya*, *cāmara*, *vyajana*, *mātrā* (= *ādarśa*, according to the commentary Keśavavaijayantī), *chatra*, *yāna* (= *śibikā*), *āsana* (= *siṃhāsana*). The YS mentions the worship of Vināyaka and the nine heavenly bodies in its first chapter, verses 270ff.; but this chapter is not an original part of the work.[41] Other *smṛti* texts are quoted by the compendiums (*nibandha*) as authorities on *pūjā*, of which many are unfortunately lost.

Of the many *nibandha* texts which are based on the authority of the Gṛhyasūtrapariśiṣṭas, *smṛtis*, Purāṇas and Āgama texts only a few can be mentioned here.[42] Lakṣmīdhara's Kṛtyakalpataru (*vratakāṇḍa*)[43], written between 1125 and 1145 A.D.[44], and Hemādri's Caturvargacintāmaṇi (*vratakhaṇḍa*), written between 1260 and 1270 A.D.[45], are rich sources of information on observances (*vrata*) which usually include occasional *pūjās* as part. Devaṇṇabhaṭṭa's Smṛticandrikā (written after 1150 A.D.)[46] contains a long section[47] on the worship of deities. The Nityācārapaddhati by Vidyākara Vājapeyin (between 1350 and 1500 A.D.)[48] treats of *pūjā* (pp. 513,18ff.); so does the Nityācārapradīpa by Narasiṃha Vājapeyin (later than 1400)[49] in vol. 1, pp. 518,8–804,4[50]. Both works were popular in Orissa. The Smṛtitattva by Raghunandana (between 1510 and 1580 A.D.)[51] enjoyed great popularity in Bengal until recently. It consists of 28 parts with titles ending in *tattva*, of which the Tithitattva (= vol. 1, pp. 1–188) describes the festival of Durgā (pp. 64–104) and the Āhnikatattva (= vol. 1, pp. 326–465) includes *pūjā* (pp. 396–419). Further material is contained in the Ekādaśītattva (= vol. 2, pp. 1–105), the Vratatattva (= vol. 2, pp. 151–161), the Durgārcanapaddhati (= vol. 2, pp. 659–683).

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41 Cf. Losch (1927), pp. XX–XXII, and Hazra (^{2}1975), p. 189, n. 2, quoted above in n. 34.
42 Cf. Kane for detailed information on works on *dharmaśāstra*.
43 It seems that there exists an unpublished Pūjākāṇḍa (cf. Kane 1, pp. 664–665, n. 914).
44 Cf. Kane 1, p. 677.
45 Cf. Kane 1, pp. 752–753.
46 Date according to Kane 1, p. 740.
47 Vol. 2: Āhnika, pp. 531–561.
48 Cf. Kane 1, p. 1054.
49 Cf. ibid. The work was composed before 1565 A.D. Cf. von Stietencron (1980), p. 258.
50 Cf. further Kane 2: *sarvavyādhisādhāraṇī pūjā* (*rogaśānti*) pp. 172,13–174,11.
51 Cf. Kane 1, p. 897.

Nīlakaṇṭha (literary activity between 1610 and 1645)[52] composed the Bhagavantabhāskara, divided into twelve *mayūkhas*, of which the Ācāramayūkha (pp. 58,25–74,31) describes the *pañcāyatanapūjā*. The most elaborate treatise on *pūjā* so far edited is the Pūjāprakāśa by Mitramiśra whose literary activity was between 1610 and 1640 A.D.[53] It forms the fourth part of the twenty-two sections of a monumental work called Vīramitrodaya. Apart from the PP dealing exclusively with *pūjā* the Āhnikaprakāśa (pp. 380–387) and the Bhaktiprakāśa (pp. 80–123) contain sections on *pūjā*. The PP is divided into several parts according to the five deities: Viṣṇu, Śiva, Sūrya, Durgā and god Brahman, which were probably the main deities worshipped in northern India at that time. The work consists of extensive quotations from the appendices to the GSs, the *smṛtis*, Purāṇas and Tantras. Occasionally the author explains rare words but mostly restricts himself to collect material from various sources on relevant points. The text is available in only one uncritical edition. It is divided by short titles, which were possibly inserted by the editor. A table of contents of this important work is provided in the following to give a better idea about its contents. I partly follow the divisions by short titles of the printed work but deviate where they do not seem appropriate.

Excursus: Contents of the Pūjāprakāśa

A. Viṣṇupūjā (pp. 1–193)
  I. General considerations (pp. 1,3–33,9)
    1. Definition of *pūjā* (p. 1,4–1,13)
    2. Authorization (pp. 1,14–3,10)
    3. Time (pp. 3,11–4,2)
    4. Fruits of *pūjās* of various deities, esp. *viṣṇupūjā* and the necessity of daily performance (pp. 4,3–8,6)
    5. Places / objects of *pūjā*, esp. the *śālagrāma* stone (pp. 8,7–24,3)
    6. Fruits of different acts of *viṣṇupūjā* (pp. 24,4–33,9)

  II. Rules for the different services offered and materials used in the *pūjā* (pp. 33,10–97,15)
    1. Arrangement of vessels and mixtures with which they are filled (pp. 33,10–34,16)
    2. Materials for bath (pp. 34,17–37,4)
    3. Garments (pp. 37,5–38,7)

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52 Cf. Kane 1, p. 941.
53 According to Kane 1, p. 953.

4. Sacred thread and ornaments (pp. 38,8–39,1)
5. Fragrant substances, esp. sandalwood paste for smearing on the idol (pp. 39,2–41,21)
6. Flowers and plants (pp. 41,22–72,13)
7. Incense (pp. 72,14–74,11)
8. Lamps (pp. 74,12–77,14)
9. Food offerings (pp. 77,15–86,3)
10. Ingredients of the betel offering (p. 86,4–86,23)
11. Fan and mirror (pp. 86,24–87,4)
12. Ceremony of waving lamps and/or camphor (*ārātrika*) (p. 87,5–87,13)
13. Circumambulation, prostration and *stotra* recitation (pp. 87, 14–89,18)
14. Offering of other items (p. 89,19–89,24)
15. *Homa* (pp. 89,25–90,4)
16. Wearing of previously offered flowers (*nirmālya*) and drinking holy water (*tīrtha*) (pp. 90,5–92,2)
17. Singing, dancing etc. (pp. 92,3–94,2)
18. Recitation of sacred texts (pp. 94,3–95,5)
19. Material used for the devotee's seat (pp. 95,6–96,16)
20. Waking up the deity (pp. 96,17–97,15)

III. The performance of the *pūjā* (pp. 97,16–166,9)
1. Rules for the performance of daily *pūjā* according to different authorities (pp. 97,16–126,20)
   Introduction (p. 97,17–97,24)
   a) Āśvalāyana-Gṛhyasūtrapariśiṣṭa[54] (pp. 97,25–99,5)
   b) "Śaunaka"[55] (pp. 99,6–110,17)
   c) Ṛgvidhāna[56] (pp. 110,18–112,25)
   d) Baudhāyana-Gṛhyasūtrapariśiṣṭa[57] (pp. 113,1–114,13)
   e) Viṣṇudharmottara (pp. 114,14–115,7)
   f) Bhāgavata-Purāṇa, eleventh Skandha[58] (pp. 115,8–122,11)
   g) Simple *pūjā* according to several authorities (pp. 122, 12–123,12)

[54] Pariśiṣṭa to ĀGS pp. 168,22–169,16 = PP pp. 98,1–99,2.
[55] Passage cannot be located in the Śaunakīya.
[56] Cf. Ṛgvidhāna 3.30.1ff.
[57] Cf. Pariśiṣṭa to BGS (ed. Harting), chap. 14.
[58] Cf. BhP 11.27.1–49.

(1.) Excursus: *Mudrās* according to the "Saṃgraha" (pp. 123, 13–126,20)
2. The performance (*prayoga*) of daily *pūjā* compiled from the same sources (pp. 126,21–151,9)
   a) Āśvalāyana-Gṛhyasūtrapariśiṣṭa (pp. 126,22–129,1)
   b) "Śaunaka" (pp. 129,2–138,18)
   c) Ṛgvidhāna (pp. 138,19–140,1)
   d) Baudhāyana-Gṛhyasūtrapariśiṣṭa (pp. 140,2–142,9)
   e) Viṣṇudharmottara (pp. 142,10–144,10)
   f) Bhāgavata-Purāṇa, eleventh Skandha (pp. 144,11–149,11)
   (f) Excursus: *Stotras* accompanying the prostration (pp. 149,12–150,25)
   g) Simple *pūjā* to be performed by Śūdras (p. 151,1–151,9)
3. Occasional *pūjās* (pp. 151,10–166,9)
   a) *Naimittikapūjās* (pp. 151,10–154,20)
   b) *Kāmyapūjās* (pp. 154,21–165,8)
(3) End: Different types of *pūjā* give bigger or smaller fruits with respect to worldly enjoyment (*bhukti*) and to purification of the mind which is the precondition for *mukti* (pp. 165,9–166,9)

IV. Deficiencies (*aparādha*) in *pūjā* and atonements (*prāyaścitta*) (pp. 166,10–191,18)
1. Thirty-two deficiencies and atonements according to VP (pp. 166,11–188,7)[59]
2. Thirty-two deficiencies according to the "Āgama"[60] (pp. 188,8–189,2)
3. Reading of chapters from the BhG as atonement for deficiencies and further list of deficiencies (pp. 189,8–191,18)

V. Gifts (*dāna*) to be offered to Viṣṇu (pp. 191,19–192,19)

(A) Colophon (pp. 192.20–193,6)

B. Śivapūjā (pp. 194,1–238,13)

I. Performance of *śivapūjā* in general (pp. 194,1–205,3)
0. Introduction (p. 194,1–194,21)

[59] Cf. VP chap. 129.3 to 136.
[60] Cf. PR pp. 122,11–123,4.

1. Performance according to Baudhāyana-Gṛhyapariśiṣṭa-sūtra[61] (pp. 194,23–196,15)
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2. *Arghya* (p. 208,3–208,20)
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10. Ceremony of the great bath (*mahāsnāna*) (pp. 226,23–231,1)
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[61] Cf. Pariśiṣṭa to BGS (ed. Harting), chap. 17.

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10. *Pūjā* at particular times giving particular fruits (pp. 343,11–345,13)
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1. Fruits of sweeping the *pūjā* room and worshipping god Brahman (pp. 373,15–374,11)

II. Performance of *pūjā* (pp. 374,12–383,4)
1. Method of performing *pūjā* (pp. 374,12–381,17)
2. Procession in a chariot (pp. 381,18–383,4)

(E.) Final stanza and colophon (p. 383,5–383,20)

The Nirṇayasindhu by Kamalākara Bhaṭṭa (written 1612 A.D.), a text which together with the DhS enjoys high authority in the Deccan, treats of the installing of idols and their worship elaborately in the first half of the third *pariccheda*, quoting works like the appendix to the BGS, the Viṣṇusmṛti and Ṛgvidhāna. Anantadeva (third quarter of the 17th century A.D.)[62] wrote the Smṛtikaustubha, consisting of several parts called *dīdhitis*, of which the Saṃvatsaradīdhiti (pp. 83–580) deals extensively with the practices connected with *vratas*. Viśvanātha's VR (1736 A.D.) treats of the *vratas* arranging them according to the lunar day (*tithi*) of their occurrence (e.g. *ekādaśīvratāni*, *caturdaśīvratāni* etc.).

The DhS by Kāśinātha Upādhyāya (written 1790/91 A.D.) is partly based on the Nirṇayasindhu. It contains a section on the daily *pūjā* (pp. 573,12–577,29) and further deals with *vratas* and festivals to be performed during the year.

Of the rather modern works the Ācārabhūṣaṇa (1819 A.D.) pp. 175,21–240,8 by Tryambak Rām Ok and the Ācārendu (1838 A.D.) pp. 140,28–195,25 by Tryambak Nārāyaṇ Māṭe should be mentioned here.

b) For the study of the current *pūjā* practices in Mahārāṣṭra the manuals written as guides for practical use, e.g. the ṚVBKS[63] should be mentioned. Such texts do not discuss theoretical questions as the *nibandhas* do, but supply accurate instructions for the performance of the rituals and the sequence of *mantras* to be employed, of which often only the

[62] Cf. Kane 1, p. 963.
[63] Cf. p. 101 for this manual.

beginning is quoted. Books sold on the roadside, in front of temples or by specialized bookdealers attempt to guide the devotee in his *pūjā*.[64] Often these books contain translations of the Skt. *mantras* into vernaculars. The explanations are usually brief; much is taken for granted as one can expect a Hindu reader to be familiar with the practice of worship.

2. Descriptive Texts

Occasionally accounts of *pūjā* performances occur in literary or other texts, which rather aim at a faithful description than at an idealized picture of *pūjā* as it ought to be performed according to the rulings of the *śāstras*. A description of the worship of Cakradhara whom the Mahānubhāvas regard as a deity (one of the *pañcakṛṣṇas*) is found in the Pūjāvasara (Nityadinī Līlā) by Bāidevbās[65], written about 1278 A.D. in Old Mar. The text describes in detail the daily routine of Cakradhara and the worship offered to him by his disciples, offerings of garlands of flowers, of sandalwood paste, waving of the *āratī* accompanied by singing of a *jatī*[66], prostration, offering of betel and recitation of the "Mantra–avasaru" (traditionally understood as the PS).

In the Āīn–I–Akbarī[67] an account on "*īśvara–pūjā* or divine worship" occurs as witnessed by a non–Hindu. The different services offered in the ritual are minutely described.

Objects of Pūjā

Most common objects of *pūjā* (as understood in a broad sense) are idols (*mūrti*, *pratimā*, *arcā*) which will be dealt with later. But the idol is only one of many "places of *pūjā*" (*pūjāsthāna*, *pūjāpada*), i.e. objects suitable to receive worship or honour, which are mentioned by the texts. Thus the PP – quoting many sources – lists the following objects:

PP p. 8,8–10 (quoting *pariśiṣṭa* to ĀGS p. 168,19f. with *v. l.*): Water, fire, sun, *sthaṇḍila* (an open ground prepared for sacrifice);

PP p. 8,12–13 (quoting Śātātapa): Earth, sky, food, gold, Brahmins, cows;[68]

[64] Cf. the remarks on the so called bazaar literature n. 18, p. 32.
[65] Printed in Tulpuḷe (^{2}1970), pp. 37–47.
[66] *Jatī* is a term for a metric composition otherwise known as *āratī*. Cf. n. 246, p. 70.
[67] Cf. vol. 3, pp. 301–303.
[68] Mitramiśra, PP p. 8,15–17 notes that earth, water and sky are thought to be receptacles of the deity while food, gold, Brahmins and cows are not, as this

PP p. 9,10–11 (quoting Brahma–Purāṇa): Vessel (*kumbha*), (the space) "on a lotus" (*kamalopari*)[69], teacher, parents;
PP p. 9,24–25 (quoting BhP 11.11.42): Vaiṣṇavas, wind, heart[70], all beings;
PP p. 10,1–2 (quoting BhP 11.3.55): (Unexpected) guests;
PP p. 9,17–20 (also Kālika–Purāṇa 60.32): (Stones like) *dvārakāśilā* or *śālagrāma*[71], (aniconic forms like) *liṅga*, (attributes like) book, (weapons like) trident and sword (for Durgā);
PP p. 10,17: *yantra*.

Āgniveśya GS 2.4.10 mentions further *maṇḍala*; Kulārṇavatantra 6.73 also winnowing fan (*śūrpa*), wall, sheet of cloth, (cloth)board (on which a drawing is found), one's head or heart.

These objects of *pūjā* occur again and again in various texts.[72] The Pāñcarātra system knows four places to which worship is simultaneously offered (*catuḥsthānārcana*): Vessel (*kumbha*), *maṇḍala*, idol (*bimba*), and fire.[73]

Different kinds of offerings are enjoined for these objects according to their nature. Thus water for washing the feet (*pādya*) which is offered to an idol cannot be offered to fire, as it would be extinguished thereby.[74] The sun is worshipped with recitation of hymns from the three Vedas, the fire by offering oblations, Brahmins by offering hospitality, cows by giving fodder, fellow Vaiṣṇavas by brotherly affection, the heart and the sky by contemplation, wind by regarding it as *prāṇa*[75], water by offering water mixed with other offerings, the *sthaṇḍila* by *mantras*, the deity within one's own body is worshipped with comforts (*bhoga*)[76] (imagined to be offered to the Lord), all beings by regarding all as equal.[77]

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militates against the practice of honourable men. These objects are mentioned as receptacles only for their glorification.

[69] I.e. deities worshipped on the different parts of a drawing of a lotus. Cf. also Parama–Saṃhitā 4.79.

[70] PP p. 8,19 (quoting "Manu").

[71] In the *śālagrāma* also other deities than Viṣṇu can be invoked and worshipped (cf. PP p. 9,19–20).

[72] Cf. Ṛgvidhāna 3.29.2–4: BhP 8.16.28, 11.3.55 and 11.11.42; Parama–Saṃhitā 4.62f.

[73] Īśvara–Saṃhitā 13.101.

[74] Ācārendu p. 177,26; cf. also Parama–Saṃhitā 4.62.

[75] Cf. Mitramiśra, PP p. 10,7 explaining *mukhyadhiyā* by *prāṇabuddhyā*.

[76] Cf. Mitramiśra, PP p. 10,7–9 explaining *bhogaiḥ* as *srakcandanādinā*.

[77] BhP 11.11.43–45; also Ṛgvidhāna 3.42.3; PP p. 10,1–9 (quote from BhP with Mitramiśra's comm.); Ācārendu p. 177,28–30.

The objects listed so far are still worshipped or honoured on certain occasions. A few examples from contemporarily performed rituals and classical texts are provided: Worship of water is known e.g. from the *pūjā* of the river Gaṅgā on the day of Daśaharā[78]. Fire worship is well known from sacrificial ceremonies; a *pūjā* of the fire is performed on Holikā day.[79] The sun is worshipped by repetition of *mantras* in the *saṃdhyā* rite; it is one of the deities of the *pañcāyatana*[80] and the main deity of several *vratas*. The *sthaṇḍila* is the offering place for Vedic sacrifices to which worship is paid first.

Worship of the earth (*bhūmipūjā*) occurs e.g. before the construction of a new building. *Pūjā* of the sky is mentioned in PP pp. 284,12ff.; I am not aware of a contemporarily performed *pūjā* offered to the sky.

Food becomes an object of worship at the *govardhanapūjā*[81](*annakūṭa*), i.e. the worship of (the natural Govardhana hill in Vṛndāvan or a "mountain" of cowdung or of) food offerings, in which the idol of Kṛṣṇa in his child form (*bālakṛṣṇa*) is placed. Golden coins are worshipped as representing the goddess Lakṣmī in the *lakṣmīpūjā* during Dīpāvalī[82]. Brahmins are frequently worshipped at the end of occasional *pūjās*[83]. The sacredness of the cow is well–known and need not be discussed further. A cow with a calf is worshipped on Govatsadvādaśī (Mar. Vasūbāras)[84].

Mitramiśra in PP p. 9,14 remarks that a vessel (*kumbha, kalaśa*) is used in the Durgā worship[85] particularly, but in festivals all gods can be invoked in it. The vessel, which is imagined to be the seat of the universe, is of great importance in many *pūjās*. It is never kept empty but is filled (*pūrṇakalaśa*) with auspicious objects while Vedic *mantras* are recited. In the *puṇyāhavācana* ceremony[86], a ritual performed to secure an auspicious day, the following *mantras* are employed in connection with the vessel: With ṚV 9.17.4 (*ā kalaśeṣu dhāvati* ...) the vessel is established on a heap of grains;

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[78] *Jyeṣṭha śukla daśamī*; cf. DhS p. 96,19ff.

[79] *Phālguna śukla paurṇimā*; cf. DhS p. 267,8f.

[80] For the *pañcāyatana* cf. pp. 49–51.

[81] Cf. DhS p. 218,29f., which mentions a Govardhana made of cowdung.

[82] *Āśvina amāvāsyā*; cf. DhS pp. 214,24ff.

[83] For the worship of the Brahmin cf. pp. 197ff.

[84] *Āśvina kṛṣṇa dvādaśī*; cf. DhS p. 210,23f.

[85] Cf. the *ghaṭa(kalaśa)sthāpana* on the first day of the Devīnavarātra from *āśvina śukla pratipadā* to *navamī*; cf. DhS p. 176,1ff.

[86] According to the modern *prayoga* text ṚVBKS fol. 126a 2–11. For the *puṇyāhavācana* cf. DIEHL (1957) and GONDA (1972), pp. 7ff.

with ṚV 10.75.5 (*imaṃ me gaṅge yamune sarasvati* ...) it is filled with water to which one adds
with ṚVKh 5.87.9 (*gandhadvārāṃ durādharṣām* ...) sandalwood paste (*gandha*),
with TS 4.2.9.2 (*kāṇḍāt kāṇḍāt prarohantī* ...) blades of *dūrvā* grass,
with ṚV 10.97.5 (*aśvatthe vo niṣadanam* ...) twigs of five different trees or five twigs of the mango tree,
with ṚV 10.97.15 (*yāḥ phalinīr yā aphalā* ...) areca nut(s),
with ṚV 5.82.3 (*sa hi ratnāni dāśuṣe* ...) jewels (*ratna*) which are usually substituted by an offering of unbroken grains (*akṣata*),
with ṚV 2.35.10 (*hiraṇyarūpaḥ sa hiraṇyasaṃdṛk* ...) gold (i.e. usually coins);
with ṚV 3.8.4 (*yuvā suvāsāḥ parivīta* ...) a garment[87] is put around the vessel.

The *kalaśa* is then covered with the leaves of the twigs of the mango tree or of the branches of several sacred trees which had been inserted in the vessel before.

With TS 1.8.4.1b (*pūrṇā darvi parā pata* ...) a shallow dish filled with rice or other grains (*pūrṇapātra*) is set on the vessel. On this dish full of grains an auspicious symbol like the *svastika* or a lotus may be drawn with *kuṅkuma*, on which the main deity (invoked in an idol or an areca nut) is placed. On other occasions a vessel topped with a coconut is worshipped as Varuṇa, the deity of water.

The *pūrṇakalaśa* is a symbol of plenty and welfare.[88] It is believed to fulfil the desires of its owner and produce various treasures.[89] The drawing of a lotus (often with eight petals [*aṣṭadalapadma*]), being a symbol of the cosmos[90], occurs especially in Tāntric texts as a *maṇḍala* in which divinities are invoked.

The honouring of teachers is very common in India and especially practiced on the day of Vyāsapaurṇimā[91]; likewise parents are to be treated and served with respect[92]. The fellow Vaiṣṇava is honoured by

[87] The reading *hiraṇyam* of ṚVBKS (repetitive) can be corrected to *vastram* (garment) following BBKS, Saṃskārakāṇḍa, fol. 31a. 12–13.

[88] Cf. Gonda (1980a), pp. 131ff.; Coomaraswamy (1928–1931) pt. 2, pp. 61ff.; Mallmann (1963), pp. 242–243 (*kalaśa, kumbha, ghaṭa*).

[89] Cf. Bosch (1960), p. 112.

[90] Cf. already Chāndogya-Up. 8.1.1–3.

[91] *Āṣāḍha paurṇimā*; cf. DhS p. 111,13f. Cf. BhG 17.14: *devadvijaguruprājñapūjanaṃ ... tapa ucyate* //

[92] Cf. Taitt.Up. 1.11: *mātṛdevo bhava / pitṛdevo bhava / ācāryadevo bhava / atithidevo bhava* /

bowing to his feet[93] by those Vaiṣṇavas belonging to the Vārkarī tradition in Mahārāṣṭra. The wind (*marut*) – one of the five elements – is known as a deity of Vedic times.[94]

In Tāntric forms of worship deities are worshipped and meditated upon as residing in the devotee's heart (spoken of as the lotus of the heart). All beings as object of worship are mentioned in BhP 3.29.22. The (unexpected) guest should be honoured with hospitality according to the rules laid down by the *dharmaśāstras*.[95]

Stones such as the *śālagrāma* are commonly worshipped as deities (cf. p. 50). The *liṅga* is the most common aniconic form used in Śiva worship. Attributes like books and weapons sometimes become objects of *pūjā*, e.g. the worship of books on the day of *sarasvatīpūjā*[96], the worship of Durgā's trident[97], and that of tools and instruments during the Devīnavarātra[98]. *Yantras* being diagrams mostly with *mantras* inscribed[99] and *maṇḍalas* are well-known objects of Tāntric worship. The winnowing fan occurs frequently as a receptacle of items signifying the good fortune of a woman whose husband is living.[100] To objects like a wall, a sheet of cloth or a (cloth) board worship is due when pictures of deities are painted on them. The top of the head (*sahasrāracakra*) (instead of the heart) is a place where the deity is meditated upon in Tāntric *pūjā*.

Other objects of worship not mentioned so far are human beings, like young unmarried girls in the *kumārīpūjā*, and young boys (after their *upanayana*) in the *baṭukapūjā*, further animals like snakes, being worshipped on Nāgapañcamī[101], plants like the holy basil (*tulasī*; *ocimum sanctum*), especially on the Tulasīvivāha days[102]; trees like the Banyan (*vaṭa*)

[93] Cf. BhP 9.4.19 for embracing of the fellow Vaiṣṇava as a duty.

[94] For a cult of Vāyu cf. Sankalia (1941), p. 165 and Majumdar (1943).

[95] E.g. Āhnikaprakāśa p. 440,17: *devavat pūjanīyo 'sau sūryoḍhaḥ so 'tithiḥ smṛtaḥ* / Cf. also n. 92 above.

[96] *Āśvina śuklapakṣa, mūlanakṣatra*; Cf. DhS p. 186,16f.

[97] Cf. PP pp. 326,21–328,4 (quoting BhavP), especially p. 326,22: *caṇḍikāṃ śūlarūpiṇām*.

[98] Cf. DhS p. 192,8f.

[99] Cf. PP p. 10,18 (quoting Liṅga-Purāṇa): *yantraṃ mantramayaṃ proktaṃ mantrātmā devateti ca* /

[100] Cf. the offering of *saubhāgyadravyas* p. 156. Avalon (⁵1978), p. 285 remarks that women in Bengal design images of gods on winnowing fans as part of *vratas* and *pūjās*. For the importance of this instrument cf. Abbott (1932), pp. 388–389.

[101] *Śrāvaṇa śukla pañcamī*; cf. DhS p. 115,15f.

[102] *Kārttika śukla ekādaśī* to *paurṇimā*, cf. DhS p. 228,11ff.

tree, which is worshipped by those who observe the Vaṭasāvitrīvrata[103]; and the wooden sandals (*pādukā*) of gods or saintly persons. Very commonly areca nuts represent deities, especially Gaṇapati when worshipped at the beginning of a ceremony or when many deities are placed in a *maṇḍala*[104]. A coconut may have a similar function.

These different "places of worship" are said to be worshipped by different kinds of devotees according to their mental capacity. "The god is in fire for those who perform ritual ceremonials, the god is in heaven (the sky) for those who are thoughtful (and offer prayers), in idols for the weak-minded, for the Yogins Hari is in the heart."[105]

In BhP 11.27.12 idols are said to be of the following materials[106] and kinds: 1. Made of stone, 2. of wood, 3. of metal, 4. of clay, 5. painted, 6. of sand, 7. mental, 8. of jewels. PP p.11,21–23 (quoting SkP) mentions nine kinds: Idols made of 1. jewels, 2. gold, 3. silver, 4. copper, 5. brass, 6. metal, 7. stone, 8. wood, and 9. clay.

An idol prepared from jewels is considered to be the best, while one made of clay is the most inferior.[107] Different fruits (like wealth, offspring) are ascribed to the worship of idols prepared of different materials.[108]

Idols are distinguished as movable ones (*cala*), i.e. those which can be lifted up and carried to another place, and immovable ones (*acala*, *sthira*), i.e. those which are fixed on a pedestal and cannot be moved once they have been installed.[109] For immovable ones there is neither invocation (*āvāhana*) nor dismissal (*visarjana*) of the deity as in case of most movable ones, like the ones made of clay. Clay or painted idols are wiped[110] but not bathed as they would easily dissolve.

103 *Jyeṣṭha trayodaśī* to *paurṇimā*; cf. DhS p. 102,30ff.

104 Cf. the *maṇḍala* used in the *pūjā* of Satyanārāyaṇa, pp. 208ff.

105 Ṛgvidhāna 3.29.3 translated by Gonda. Cf. also PP p. 8,21–22 (quoting Manu); similarly Sāttvata-Saṃhitā 2.8f. and Raghunandana's Āhnikatattva (= Smṛtitattva vol. 1) p. 397,23–24 (quoting Śātātapa). – Cf. also the discussion on the authorization for mental *pūjā* on p. 91.

106 For different materials used for preparing idols cf. Smith / Venkatachari (1969), pp. 15–59.

107 PP p. 11,24–25; but different Śaunakīya 21.3 cd:
hairaṇyam uttamaṃ proktaṃ rājataṃ madhyamaṃ tathā /
tāmrakaṃ cādhamaṃ proktaṃ śailajaṃ cādhamottamam /
dāravaṃ madhyamaṃ caiva citrākāraṃ paṭe 'dhamam //
Cf. further Smith / Venkatachari (1969), p. 60 for text places dealing with this topic.

108 PP pp. 11,26–12,5.

109 BhP 11.27.13.

110 BhP 11.27.14.

For the *pūjā* in temples big idols of stone, wood[111] or brass are used. Their shape and manufacturing, which follows old traditions cannot be dealt with here. At home they worship small brass, silver or copper idols in the daily *pūjā*, and pictures or drawings[112] in some occasional *pūjās*. For other occasional *pūjās*, like the *gaṇeśapūjā* on the *śukla caturthī* of the month of *bhādrapada* the Mahārāṣṭrians use idols (*utsava vigraha / mūrti*) from clay. Traditionally these are prepared by hand and painted (cf. illustration 1).[113] The same forms and dimensions are observed every year. This custom is, however, disappearing in the big cities where moulded idols are now on the market (cf. illustration 2).

The institution of *pañcāyatanapūjā*[114] which is said to have been popularized by Śaṅkara[115] deserves special attention. It is recommended in almost all modern treatises on *pūjā*, but these days it is not so commonly found in Mahārāṣṭra, and when it is mainly among the Koṅkaṇastha (Citpāvan) Brahmins, one of the groups originating from the country west-ward of the Sahyādri range (Koṅkaṇa) north and south of Bombay. The idea is to unite the principal deities of five sects, i.e. Śaivas, Vaiṣṇavas, sun worshippers (*saura*), Śāktas and worshippers of Gaṇapati (*gāṇapatya*).[116] This type of worship existed long before the medieval period as is shown from the existence of a *pañcāyatana* shrine at Devgaṛh (Deogarh) of the sixth century A. D. and from epigraphic evidence.[117] The symbolism of the number five[118] was certainly involved when this mode of worship came into being. The five deities are either worshipped in form of small

111 For the worship of the wooden idols of Jagannātha (Kṛṣṇa), Balabhadra and Subhadrā in Purī cf. Tripathi (1978 b) and for their periodical renewal cf. Tripathi (1978 a).

112 On the Nāgapañcamī day (*śrāvaṇa śukla pañcamī*) drawings of snakes from *rāṅgoḷī* (Mar.) powder are worshipped if no living snake is available. Cf. Mandlik (1867–1870).

113 For the preparing of such idols cf. Śiva-Purāṇa, Vidyeśvara-Saṃhitā, chap. 16, v. 5–7. For the painting of hand-made idols cf. Ghosha (1871), pp. 15f. For a documentation of the manufacturing process of clay idols of Gaṇeśa cf. Census 10, pt. 7-A (with many photographs).

114 For the term *āyatana* cf. Gonda (1969), pp. 21–22.

115 Cf. Kane 2, p. 717.

116 The PP is divided into five sections which discuss the worship of Viṣṇu, Śiva, Sūrya, Devī and Brahmā. The Nityācārapradīpa (vol. 1, pp. 520ff.) arranges a *sūryapañcāyatana* with Sūrya, Śiva, god Brahman, Viṣṇu and Durgā.

117 Cf. Kumar (1971).

118 There are five sacrificial fires, five vital breaths etc.; cf. Krick (1977), p. 88, n. 77.

brass idols or in aniconic forms – a *bāṇa – liṅga*[119] (Śiva), a *śālagrāma* stone[120] (Viṣṇu), a *sūryakānta* gem or crystal (Sūrya), a "metallic" [121] stone (Devī) and a red stone from the river Narmadā (Gaṇapati). The arrangement is described by the following verse ascribed to Bopadeva:

śambhau madhyagate harīnaharabhūdevyo harau śaṅkare–
bhāsyenāgasutā ravau haragaṇeśājāmbikāḥ sthāpayet |
devyāṃ viṣṇuharaikadantaravayo lambodare 'jeśvare–
nāryāḥ śaṅkarabhāgato 'tisukhadā vyastās tu hānipradāḥ ||[122]

Śambhu (= Śiva) being in the centre one should arrange from Śaṅkara's (= north–eastern) direction: Hari (= Viṣṇu), Ina (= Sūrya), Harabhū (= Gaṇeśa), Devī;
Hari [being in the centre one should arrange]: Śaṅkara (= Śiva), Ibhāsya (= Gaṇeśa), Ina, Agasutā (= Devī);
Ravi (= Sūrya) [being in the centre one should arrange]: Hara (= Śiva), Gaṇeśa, Aja (= Viṣṇu), Ambikā (= Devī);
Devī [being in the centre one should arrange]: Viṣṇu, Hara, Ekadanta (= Gaṇeśa), Ravi;
Lambodara (= Gaṇeśa) [being in the centre one should arrange]: Aja, Īśvara (= Śiva), Ina, Āryā (= Devī), who bestow ample prosperity when arranged accordingly, but when disarranged cause damage.

NE EAST SE NORTH SOUTH NW WEST SW	ŚIVAPAÑCĀYATANA Viṣṇu (2) Sūrya (3) Śiva (1) Devī (5) Gaṇeśa (4)	VIṢṆUPAÑCĀYATANA Śiva (2) Gaṇeśa (3) Viṣṇu (1) Devī (5) Sūrya (4)
SŪRYAPAÑCĀYATANA Śiva (2) Gaṇeśa (3) Sūrya (1) Devī (5) Viṣṇu (4)	DEVĪPAÑCĀYATANA Viṣṇu (2) Śiva (3) Devī (1) Sūrya (5) Gaṇeśa (4)	GAṆEŚAPAÑCĀYATANA Viṣṇu (2) Śiva (3) Gaṇeśa (1) Devī (5) Sūrya (4)

[119] This is a white stone found in the river Narmadā.
[120] It is a black stone found in the Gaṇḍakī river near the village Śālagrāma in Nepal (cf. KANE 2, p. 715). For illustrations cf. RAO (1914–1916) vol. 1 / 1, plate A; JOSHI (1959), pp. 59–65; STAAL (1983) vol 1, pp. 163–166, plate 12; for its worship cf. GONDA (1954 a), pp. 94–95 and OPPERT (1902). For different kinds of *śālagrāmas* cf. Agni–Purāṇa, chap. 46; for stones as symbols of the Absolute cf. ELIADE (1957), p. 92.
[121] According to KANE 2, p. 716; i.e. a stone looking like metal (ore).
[122] This verse is quoted in many texts (cf. also PP p. 239,15–18). Ācāraratna 81 a. 9 attributes it to Bopadeva's Yamalaprakāśa (*pañcāyatanasthāpanam āha yamalaprakāśe bopadevaḥ*).

The same order is recommended by several texts like Rāmārcanacandrikā p. 22,1–17, DhS p. 631,14–19 and Jñānamālā quoted in Ācāramayūkha p. 59,13–24; the shrines of some temples are arranged accordingly.[123]

In practice two interpretations of the verse are found. According to the first one (cf. illustration 3A) the idols are arranged from the north–eastern direction – as seen from the view–point of the devotee who faces east while they face west. In this case the order is as shown above. According to the second interpretation, which is less common, the deities face east and the devotee – turned to the west – faces the deities. This leads to the following order for e.g. the *śivapañcāyatana*, seen from the view–point of the devotee (cf. illustration 3B):

NE EAST SE NORTH SOUTH NW WEST SW	Gaṇeśa (4) Devī (5) Śiva (1) Sūrya (3) Viṣṇu (2)

A different order for Sūrya and Gaṇapati in the *viṣṇupañcāyatana* is recommended by verses from the Gautamītantra quoted in PP p. 239,22–25[124]:

Śiva	Sūrya
Viṣṇu	
Devī	Gaṇapati

Mantramahodadhi 22.39–41 changes the position of Sūrya and Devī in the *gaṇeśapañcāyatana*.

There are also other forms of *pañcāyatana*, where the main deity is worshipped together with four closely related figures belonging to the same cult, like *rāmapañcāyatana*, where Rāma is in the middle, Sītā and Śatrughna on the left and Lakṣmaṇa and Bharata on the right side.[125]

The idols are housed in temples, in small shrines on the roadside, in a separate room of the house or in a corner of the kitchen. At home they are usually placed in a wall shrine like cupboard or a construction of silver,

[123] E.g. the Umāmaheśvarapañcāyatana temple at Vāī in Mahārāṣṭra.
[124] *pañcātmikāyāṃ dīkṣāyāṃ gaṇeśādikramād yajet |*
yadā madhye tu govindaṃ nairṛtyāṃ gaṇanāyakam ||
āgneyyāṃ haṃsam abhyarcya aiśānyāṃ śivam arcayet |
vāyavyām arcayed devīṃ bhogamokṣakulāptaye ||
[125] For *rāmapañcāyatana* or *rāmanavāyatana* (nine deities) cf. ĀR, Manoharakāṇḍa 3.232 cd–3.249.

brass, wood, etc. of varying size (Mar. *devhārā*; cf. illustration 4) imitating the structure of the Hindu temple.

In Mahārāṣṭra commonly worshipped idols are those of Gaṇapati, of Kṛṣṇa in child form (*bālakṛṣṇa*)[126] and of the goddess Annapūrṇā[127]. The followers of the Mādhva–Vaiṣṇava tradition keep their idols closed in special boxes, which are often covered with the skin of the black antelope (*kṛṣṇājina*). When taken out for the daily worship they are arranged hierarchically on several steps of which Viṣṇu occupies the highest one, Gaṇapati one of the lower ones.

Every man–made idol is infused with life in a ceremony called *prāṇapratiṣṭhā*[128] without which the idol is considered nothing but a lifeless object, unfit to receive worship. By the *prāṇapratiṣṭhā* the idol becomes identical with the *devatā* as long as its *prāṇa* is not taken out. Damaged and broken idols, however, cannot be used in worship any longer as they are supposed to be inhabited by evil spirits:

"[The removal is made] in case a *liṅga* is burst or burnt by lightning or fire, broken or split by madmen, enemies, thieves, an elephant or carried away by flood, or worn out on its pedestal etc. in the course of time.

Just as the soul leaves the old body and goes into another one, likewise the deities abandon the old *liṅgas* etc., and having seen an old *liṅga* etc., the *bhūtas*, *pretas*, *piśācas*[129] [and] *brahmarākṣasas* enter it, because it is not inhabited by a being.

They create terrible harm, famine, death etc. causing the ruin of the constructor [of the *liṅga* etc.], of kings, people as well as of a village.

Therefore one should with all efforts perform the act of removal . . ."[130]

In some cases the idol can be repaired and the demons inhabiting it can be expelled:

"He should hit the *bhūtas* which have entered the *liṅga* with the *astra*[131] *mantra*. Whatever *bhūtas* have entered the *liṅga* and stay [in it]

[126] For a photo of an idol of *bālakṛṣṇa* cf. RAO (1914–16) vol. 1/1, plate LXVII.

[127] Annapūrṇā is usually shown in sitting position with a spoon (*darvi*) in one hand; RAO (1914–16), vol 1/2 states p. 370: "In her left hand she carries a vessel set with rubies and containing in it honey: in the right hand she holds a spoon set with rubies and containing delicious rice." For a photo of such idol cf. RAO vol. 1/2, plate CVIII, fig. 2.

[128] For this rite cf. pp. 191ff.

[129] The *piśācas* occur twice in the list.

[130] Viśvanātha's Siddhāntaśekhara 3.11.33 cd–38 ab; cf. also Parama–Saṃhitā 19.8–9.

[131] The weapon (*astra*) *mantra* is *phaṭ*.

should go to their desired place having abandoned [this *liṅga*] by Śiva's command; the *vedī* will be presided over by the Vidyeśvaras [and] Śiva will be [present] in the *liṅga*."[132]

By the rite of the *prāṇapratiṣṭhā* the idol becomes the deity itself. If the idol were considered a mere aid of worship or a symbol there would be no harm in worshipping a damaged idol.[133] The PR p. 123,11–12 states that a person considering the idol of Viṣṇu as merely (an ordinary object) made of iron goes to hell.[134]

S.C.V. BHATTACHARYA[135], a traditional representative of Śāktism strongly refutes the opinion of those who argue that "the worship of the Deity with form or image–worship is only a means of producing steadiness

[132] Siddhāntaśekhara 3.11.67–68. For the last verse compare the verse on p. 120: May those *bhūtas* go away who stay on the earth. Those *bhūtas* who are creating obstacles, may those go by Śiva's command.

[133] Some followers of Neo–Hinduism – answering the Muslim or Christian criticism of idol worship – argue that the idol is considered nothing but a symbol of the Absolute and its worship can therefore not be called idolatry. These ideas have partly been taken up by Western writers. FARQUHAR (1915), pp. 297–350 summarizes these arguments and modern Hindu's defence of idol worship; moreover, he deals with those groups within Hinduism which did not accept idol worship. HACKER (1978), pp. 585–586 has shown that according to traditional Hindu *dharma* the idol is regarded as identical with the deity after the *prāṇapratiṣṭhā*, and that only in the atmosphere of radical monism of Advaita Vedānta the image becomes something like a symbol. Cf. also HACKER's review of PANIKKAR, R. (Kultmysterium in Hinduismus und Christentum. Ein Beitrag zur vergleichenden Religionstheologie. Freiburg / München 1964) in: Theologische Revue 6 (1967), pp. 370–374 (= P. HACKER, Kleine Schriften, pp. 793–797). The traditionalist's view mentioned there, stating that the idol is identical with the deity, is that of PODDĀR (1951), pp. 45f., whom HACKER also quotes in his review of DANIÉLOU's "Hindu Polytheism" (OLZ 64 [1969], pp. 499–502 [= Kleine Schriften, p. 802]). For the question of idolatry cf. also STEVENSON (1920), p. 416 and FALLON ([3]1968) for a discussion of idol worship, idolatry and the use of symbols in Catholizism. Note also that different results are ascribed to the worship of idols made of different materials (cf. p. 48) and that at home the same idols are worshipped which are also taken along on journeys.

[134] *yo viṣṇoḥ pratimākāre lohabhāvaṃ karoti ca /*
yo gurau mānuṣaṃ bhāvam ubhau narakapātinau //

Similarly Kulārṇavatantra 12.45. – According to the concept of *arcāvatāra* for the purpose of ordinary worship "even among inanimate objects an image of Kṛṣṇa . . . becomes an avatāra of Viṣṇu (endowed with a certain miraculous power felt by the worshipper) as soon as it is duly consecrated according to Pāñcarātra rites, it being supposed that Viṣṇu, owing to his omnipotence, is capable of 'descending' into such images with a portion of his *śakti* . . ." (SCHRADER [[2]1973], p. 56).

[135] Tantratattva (= AVALON [[5]1978]), vol. 2, pp. 272ff.

of mind"[136], as it would follow that the performance of these rituals were lost labour.[137] "There are a class of people who think that forms are nothing, and, being purely imaginery, disappear when the real Formless One appears, and are merely useful to prepare the way for this; whereas the forms are the real bodies of the Devatā, just as the physical body is the sheath of the Ātmā. The Devatā does really appear in these forms."[138] "During the period extending from the invocation of life until its final disposal the earthen image is in the eyes of the Sādhaka consciousness itself."[139]

Only those forms are to be worshipped which the deity has assumed to show itself to the devotee and not products of the devotee's own imagination, the worship of which is not approved by the texts.[140] In Tāntric forms of worship the mental idol (which according to BhP 11.27.12 is along with idols of stone, wood etc. said to be one kind of idol) is to be worshipped first. As it is impossible to hold the deity's form constantly present in one's heart, the same form of the deity is worshipped outwardly in an idol.[141]

As the formless cannot be grasped easily by the worshipper's mind, it has to be adored in the form of different objects like idols, where the deity manifests itself clearly.[142] Idol worship should not be given up until the devotee has reached a very high stage of realization.[143]

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[136] Ibid. p. 272.
[137] Ibid. p. 273.
[138] Ibid. p. 274, n. 2 by Avalon.
[139] Ibid. p. 282.
[140] Ibid. pp. 296 and 298.
[141] Ibid. pp. 284 and 297.
[142] Kulārṇavatantra 6.75:
gavāṃ sarvāṅgajaṃ kṣīraṃ sravet stanamukhād yathā |
tathā sarvagato devaḥ pratimādiṣu rājate ||
Similarly Viṣṇu-Saṃhitā 29.55 cd–57 ab:
na ca rūpaṃ vinā devo dhyātuṃ kenāpi śakyate ||
sarvarūpanivṛttā hi buddhiḥ kutrāpi tiṣṭhati |
nivṛttā glāyate buddhir nidrayā vā parīyate ||
tasmād vidvān upāsīta buddhyā sākāram eva tam |
Also Parama-Saṃhitā 3.5 ab and 3.7:
mūrtimān eva pūjyo 'sau amūrter na tu pūjanam | ...
nirākāre tu deveśe nārcanaṃ saṃbhaven nṛṇām |
na ca dhyānaṃ na ca stotraṃ tasmāt sākāram arcayet ||
[143] Cf. also the chap. on *mānasapūjā* pp. 88ff.

Time for Pūjā

In analogy to rites like bathing (*snāna*) or giving gifts (*dāna*) *pūjā* is traditionally divided into three kinds:

1. Daily and regular (*nitya*) *pūjā*
2. Occasional (*naimittika*) *pūjā*
3. Optional (*kāmya*) *pūjā*[144]

According to strict rule the daily *pūjā* has to be performed thrice a day, in the morning, at noon and in the evening.[145] These timings imitate those of the *saṃdhyā*[146] which on their part have been borrowed from the *agnihotra* rite[147].

The morning *pūjā* follows the *tarpaṇa* at the later part of the morning and – according to some authorities[148] – precedes the *vaiśvadeva*; according to others[149] it follows the *vaiśvadeva*. If *pūjā* is not possible thrice a day it should be done elaborately in the morning[150], which is the suitable time for rites related to gods[151], and in a short form at noon and in the evening. Occasional *pūjās* are also completed usually before noon.[152]

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[144] For details regarding the occasional *pūjās* cf. pp. 183ff.
[145] Cf. Śaunaka quoted in Ācārabhūṣaṇa p. 175,25:
prātar madhyandine sāyaṃ viṣṇupūjāṃ samācaret|
[146] The *saṃdhyā* is a ritual to be performed by twice-born men at the divisions of the day; cf. Srinivasan (1973) and Gonda (1980 b), p. 460. *Saṃdhyā* is prescribed three times a day, but in actual practice only two *saṃdhyās* (morning and evening) are retained.
[147] Cf. Gonda (1970), p. 74. The *agnihotra*, which is done by the head of the family has to be performed twice, in the morning and in the evening.
[148] Cf. PP p. 3,12–13 (quoting Viṣṇu-Purāṇa, Padma-Purāṇa and Narasiṃha-Purāṇa).
[149] Cf. PP p. 3.14 (quoting "Vyāsa").
[150] Cf. Śaunaka quoted in Ācārabhūṣaṇa p. 175,26–27:
aśaktau vistareṇaiva prātaḥ saṃpūjya keśavam ||
madhyāhne caiva sāyaṃ ca puṣpāñjalim api kṣipet |
Similarly PP p. 3,19–23 (quoting Nāradīya).
[151] Cf. PP p. 3,16 (quoting Narasiṃha-Purāṇa):
devakāryasya sarvasya pūrvāhṇas tu vidhīyate |
and Paribhāṣāprakāśa p. 84,12-13 (quoting Dakṣa):
devakāryāṇi pūrvāhṇe manuṣyāṇāṃ tu madhyame |
pitṝṇām aparāhṇe ca kāryāṇīti viniścayaḥ ||
[152] For the timings of occasional *pūjās* cf. p. 190.

AUTHORIZATION TO PERFORM PŪJĀ

Pūjā with the recitation of *mantras* from the Vedic literature can only be performed by male members of the three upper castes (Brahmins, Kṣatriyas, Vaiśyas) whose *upanayana* (initiation into the *gāyatrī mantra*) has taken place and who are thereby entitled to recite the Veda. Women[153] and the conglomeration of the lower castes, known as Śūdras who do not have the right (*adhikāra*)[154] to recite the Veda may perform *pūjā* accompanied by the recitation of Skt. *mantras* from the Purāṇic literature, i.e. the so called Paurāṇic *mantras*, which are comparatively easy to pronounce, by the "*namaskāra–mantra*"[155] ("salutation to deity so and so") or silently without use of *mantras*. But these persons may employ a Brahmin priest (Mar. *pujārī*; often called *gurujī* or *bhaṭjī* in Mahārāṣṭra, or *paṇḍitjī* in northern India) to recite the *mantras* on their behalf and direct the ritual.[156] According to some authorities women and Śūdras are not allowed to touch the idols of Śiva, Viṣṇu or the *śālagrāma* during the *pūjā*.[157]

According to common practice not every individual performs his own *pūjā*, as the declaration formula (*saṃkalpa*), which is to be uttered by the devotee at the beginning of the *pūjā*[158], includes wishes for the well-being of the whole family. Usually the most senior or most important member of a joint family, i.e. a family living together in one place, performs *pūjā* while other family members afterwards only bow down and offer flowers. Thus – according to some authorities[159] – *pūjā* is, like *vaiśvadeva*, a rite to

[153] Cf. PP p. 3,3:
strīṇām apy adhikāro 'sti viṣṇor ārādhanādiṣu |

[154] Today in some places this prohibition has become loose and women are found reciting Vedic *sūktas* and performing *pūjā* with Vedic *mantras*, cf. p. 95.

[155] Cf. PP p. 2,24 (quoting Baudhāyana):
śūdrāṇāṃ caiva bhavati nāmnā vai devatārcanam |
and Mitramiśra's comm. p. 3,1: *caturthī namo 'ntena devatānāmnety arthaḥ*|

[156] Cf. PP p. 201,10: *anadhikāriṇāṃ vipradvārā pūjanaṃ na parityāgaḥ* |

[157] Cf. Nirṇayasindhu (quoting Viṣṇudharmottara) p.243,15–16:
śūdro vānupanīto vā striyo vā patito 'pi vā |
keśavaṃ vā śivaṃ vāpi spṛṣṭvā narakam aśnute ||
and p. 243,21–22 (quoting VP):
yadi bhaktir bhavet tasya strīṇāṃ vāpi vasuṃdhare |
dūrād evāspṛśan pūjāṃ kārayet susamāhitaḥ ||
For a different opinion cf. Mitramiśra, PP p. 21,12–14.

[158] Cf. pp. 113–115.

[159] For this view cf. Āhnikaprakāśa p. 397,7–8:
ekapākena vasatāṃ pitṛdevadvijārcanam |
ekaṃ bhaved vibhaktānāṃ tad eva syād gṛhe gṛhe ||

be performed in a family taken collectively and not only a personal rite like *saṃdhyā* or *brahmayajña*. According to others[160] *pūjā* has to be performed separately by everyone.

On special occasions (e.g. for occasional *pūjās*) husband and wife worship together. This means that the husband carries out the ritual as directed by the officiating priest who has been invited to preside over the ritual[161], while the wife touches[162] her husband's right arm at some important stages (like the *saṃkalpa*) of the ritual to have her share in the performance and the merit obtained from it. In absence of his wife the husband may substitute her by tying an areca nut to his waist.[163] Occasionally, a wife whose husband is absent, may substitute him by putting his garment over her shoulders[164] or placing a coconut at her side. When an invited priest presides over the ritual the important formulas in the *pūjā* (like the *saṃkalpa*) are uttered by the priest first and are then repeated by the worshipper. The remaining *mantras* are recited by the priest while the devotee offers the services according to his directions.

Through the presence of the Brahmin priest the ritual becomes sacred.[165] By the presentation of a gift (*dakṣiṇā*) – a remnant of the sacrificial ritual – to the priest the devotee accumulates merit for himself. Formally every family had its own priest who was regularly invited. The worship in temples is usually carried out by a professional priest who is specially employed for this work, or by several priests.[166] *Ṣoḍaśopacārapūjās* can be

[160] Cf. Nirṇayasindhu (quoting Āśvalāyana) p. 243,12–13:
*pṛthag apy ekapākānāṃ brahmayajño dvijātinām** |
agnihotraṃ surārcā ca saṃdhyā nityaṃ bhavet pṛthak ||
*Ungrammatical for °*jātīnām*.
Cf. also PP p. 2,16–17.

[161] The priest is invited "to tell the *pūjā*" (Mar. *pūjā sāṅgaṇe*), i.e. to pronounce the *mantras* and to direct the ritual.

[162] Cf. ĀpŚS 11.16.14 where the sacrificer touches the *adhvaryu*, the wife touches the sacrificer and the relatives touch her. In this way the whole family participates in the sacrifice.

[163] Cf. ĀR, Manoharakāṇḍa, 6.60 c: *pūgīphalamayī sītā*, also ABBOTT (1932), p. 191. According to Rāmāyaṇa 7.89.4 Rāma substituted Sītā by a golden idol when her presence was required for a sacrifice. This practice has been criticized as not being in accordance with the *dharmaśāstras* by Kumārila and others (cf. KANE 5, p. 1281).

[164] Garments are a sort of double of the person who wears them. Cf. GONDA (1980 b), p. 142 and HEILER (1961), p. 119.

[165] Cf. p. 197 for the importance of the Brahmin.

[166] Cf. p. 63 for different priests performing the worship in the temple of Viṣṇu–Viṭhobā at Paṇḍharpūr.

performed in the temples by the individuals under the supervision of such a priest after paying a fixed amount of money.

Preparations for Pūjā

Precondition for the performance of *pūjā* is that the devotee has been fasting[167], i.e. has not eaten before the deity[168]. However, the consumption of fruits, betel and the modern milk tea is permitted.[169] The devotee takes a bath, which is an important means for outer purification[170], while inner purification is achieved by *ācamana*. He then puts on clean garments. There are many rulings concerning the material and quality of these garments. They should be reserved for ritual use and are not to be worn outside on the road.[171] For men the texts enjoin one lower garment and one upper garment.[172] The lower garment, i.e. a *dhotī* (Hindī;Mar. *dhotar*), and the upper garment, usually a shawl or a cover (*prāvaraṇa*) are unstitched pieces of cloth in keeping with the old Indian style of clothing.[173] A missing upper garment may be substituted by wearing an additional sacred thread (*upavīta*).[174]

[167] Cf. Ācārendu p. 8,26–27 (quoting VP):
snānapūjātarpaṇādijapahomasurārcanam |
upavāsavatā kāryaṃ sāyaṃ saṃdhyāhutīr vinā ||

[168] Cf. Abbott (1932), p. 509.

[169] Cf. Ācāramayūkha (quoting Caturviṃśatimata) p. 4,6:
ikṣūn apaḥ phalaṃ mūlaṃ tāmbūlaṃ paya auṣadham |
bhakṣayitvāpi kartavyāḥ snānadānādikāḥ kriyāḥ ||

[170] For the old-Indian concept of cleanliness cf. Gonda (1979), p. 120: "The ultimate motive of 'purification' is not liberation from actual dirt – although it can contribute to what we nowadays call hygiene –; it is release from evil and at the same time the induction of good power ..."

[171] Cf. Mbh 13.107.79:
anyad eva bhaved vastraṃ śayanīye narottama |
anyad rathyāsu devānām arcāyām anyad eva hi ||

[172] Cf. Ācāramayūkha p. 28,11 (quoting Gobhila):
ekavastro na bhuñjīta na kuryād devatārcanam |

[173] The idea underlying this custom is probably that the garment should be uncut, complete, whole. In case of the modern tailored clothes cut pieces are sewn together by using an iron needle, which is destructive of power (cf. Abbott [1932], pp. 214 and 219). For the prejudice against wearing tailored clothes cf. Altekar (1956), p. 295.

[174] Cf. Ācāramayūkha p. 28,17–18:
yajñopavīte dve dhārye śraute smārte ca karmaṇi |
tṛtīyam uttarīyārthe vastrābhāve tad iṣyate ||

The garments worn at the time of *pūjā* have to be ritually pure. Such purity is guaranteed by clean garments made of cotton, wool or silk (Skt. *pītāmbara*[175], corresponding to Mar. *sovḷe*). Cotton garments have to be washed by oneself[176] or by a Brahmin each time they have been worn, whereas silken and woolen garments (which cannot be washed every day) may be used several times.[177] Their purity is lost when food is eaten or water is drunk while wearing them. A person in *sovḷe* is not allowed to be touched by others as his purity would be lost.

The colour of the garments is preferably white, garments dyed blue with indigo being forbidden.[178]

The lower garment is worn by tucking up a particular number of folds (*kaccha* / *kakṣā*)[179] from the border of the garment into the waist-band. Wearing one's lower garment in any other than this fashion (*vikaccha*, *akaccha*) or with loose folds is as good as being naked.[180]

For women the *sakaccha* fashion of wearing a nine-yard-long sari (Mar. *sāḍī*) is prescribed in Mahārāṣṭra, which is passed between the legs and tucked up behind at the waist, thus covering the body completely. This differs from the *vikaccha* fashion where the garment is wrapped round the legs without tucking up any portion of it.[181] Women should wear the nose ring (Mar. *nath*) during the *pūjā*[182], which is regarded as a sign of the good fortune of a woman whose husband is living (*saubhāgya*).

[175] In modern Mahārāṣṭrian use *pītāmbara*, lit. "yellow garment" means a silken garment of any colour. Yellow perhaps refers to the natural colour of silk. For yellow as an auspicious colour cf. Abbott (1932), pp. 282–283.

[176] Cf. Ācārendu p. 57,29–30 (quoting Devala):
svayaṃdhautena kartavyā kriyā dharmyā vipaścitā |
na tu nejakadhautena nāhatena na kutracit ||

[177] Cf. also Abbott (1932), p. 453.

[178] Cf. Ācārendu p. 62,4–5 (quoting BhavP). It is sometimes stated that this prohibition pertains only to cotton clothes (cf. Ācārendu p. 62,6–7).

[179] For two definitions of *kakṣā* cf. Paribhāṣāprakāśa p. 89,19–21. The number of folds differs according to the tradition, but it is usually said to be three or five. Cf. Ācārabhūṣaṇa p. 58,8 (quoting Manu) for three folds:
nābhau ca vāmakukṣau ca pṛṣṭhe caiva yathākramam |
vastraprāvaraṇaṃ yat syāt tat trikaccham udāhṛtam ||
and p. 58,11 (quoting "another" *smṛti*) for five folds:
kukṣidvaye tathā pṛṣṭhe nābhau dvau parikīrtitau |
pañca kacchās tu te proktāḥ sarvakarmasu śobhanāḥ ||

[180] Cf. Nityācārapradīpa, vol. 1, p. 29,6.

[181] For examples of both types in art cf. Altekar (1956), pp. 290–291, for illustrations of the *vikaccha* style cf. pl. IV B, for the *sakaccha* style pl. V A and VII.

[182] Cf. also Altekar (1956), pp. 301–303.

The wearing of garments has a protective function: A pure garment may transfer power to him who wears it, while an impure one makes the devotee himself impure and unfit for worship.[183]

It is further essential that the devotee has trust (*śraddhā*)[184] that the rite will be effective and that his wishes will be fulfilled. If such an attitude is absent the performance of the rite will bear no fruit. Cf. BhG 17.28:

"Whatever offering is made in unbelief, whatever given, whatever act of penance undertaken, whatever done, – of that is said *asat*, 'It is not': for naught it is in this world or in the next."[185]

The place of worship is to be purified by cleaning the ground. In houses of the old type this is done by applying cow-dung (believed to be purifying) diluted with water as a sort of plaster.[186]

With white powder designs (Mar. *rāṅgoḷī*; Skt. *raṅgavallī*)[187] are prepared on the ground. There is a great variety of such designs which may consist of auspicious symbols (like the *svastika*) or be merely ornamental.

Next the worshipper's seat (*āsana*) is prepared in such a way that the devotee faces the auspicious directions east or north.[188] In Mahārāṣṭra the worshipper's seat usually consists of a low wooden plank (Mar. *pāṭ*; cf. illustration U), which may be covered with a woolen rug or a mat of *darbha* grass. In the texts the material used for the seat and its effect on the worshipper are widely discussed. Although a wooden seat is not recommended it is now widely used for sake of convenience, as it is the same seat which is occupied while taking meals. In no case should the devotee be in direct contact with the bare ground, as the sacred power which is accumulated would flow away.[189] The worshipper needs a firm foundation to be able to balance powers and to prevent the occurrence of abnormal situations.[190] Likewise the idol(s) and the *pūjā* utensils[191] are never to be placed on the bare ground. In domestic worship they are usually arranged on a

[183] Also GONDA (1979), p. 199.

[184] For the concept of *śraddhā* cf. HACKER (1963).

[185] Translation by ZAEHNER.

[186] Cf. also KANE 4, pp. 321–322 and DUBOIS (^{3}1981), pp. 153–154.

[187] For *raṅgavallī* cf. GODE (1947). Similar but more artistic designs are known in Bengal as *ālpanā* (cf. GUPTA [1983]).

[188] In Śiva's worship the north is preferred (cf. Ācārendu p. 193,7–8). Cf. GONDA (1980 b), p. 57 for auspicious directions.

[189] Contact with the ground destroys power, cf. ABBOTT (1932), p. 153.

[190] Cf. GONDA (1965 b), pp. 120–121 and id. (1954 b).

[191] For different utensils used in worship cf. app. 2, illustration B–Y. The utensils are preferably made of copper the merit of which is praised in VP 128.23 ff. For a traditional illustration of a devotee with *pūjā* utensils cf. illustration A.

low square table (Mar. *cauraṅga*; cf. illustration K). When food is offered the plate is set on a square drawn with water on the ground which serves as a seat.[192] When an areca nut substitutes Gaṇapati or another deity some unbroken grains (*akṣata*)[193] serve as its seat. Grains can further be arranged in a dish in form of a lotus with eight petals (*aṣṭadalapadma*; cf. illustration 36) which is a symbol for all directions, or in form of a *maṇḍala*, like the *sarvatobhadra*[194] or like the different kinds of *liṅgatobhadras*, which are drawn with coloured powders or arranged with natural coloured grains. Objects which have had direct contact with divine power (like the *āratī* lamp after the *āratī* rite of the *pūjā*) cannot be placed on the bare ground.[195]

After completing these preparations the worshipper sits down on his seat, ties his top-knot (*śikhā*), if he be a traditional male[196], and makes a mark (*tilaka*, *ūrdhvapuṇḍra*) with *kuṅkuma*, *gopīcandana* etc. on his forehead according to his caste and sect.[197] After performing *ācamana*[198] for inner purification he gets up to bow to elder persons[199] of his family to obtain their permission for performing *pūjā* and their blessings. Then the *pūjā* begins, which is described in detail on pp. 104 ff.

[192] Cf. p. 164.

[193] For the power of grain cf. ABBOTT (1932), pp. 392 ff. *Akṣata* serves as an *āsana* to insulate power from the ground. It protects a thing possessing power from the drawing away of its power through the contact with the ground and adds to its power (ibid. pp. 393–394).

[194] For the *sarvatobhadra* cf. BÜHNEMANN (1987).

[195] Cf. ABBOTT (1932), p. 153.

[196] Cf. Āhnikaprakāśa p. 161,4–5 (quoting Bṛhannāradīya):

devārcācamanasnānavrataśrāddhakriyādiṣu /
na bhaven muktakeśaś ca naikavastradharas tathā //

Also Ācāramayūkha p. 3,4 (quoting Chandogapariśiṣṭa):

sadopavītinā bhāvyaṃ sadā baddhaśikhena ca /
viśikho vyupavītaś ca yat karoti na tat kṛtam //

For the significance of the top-knot and differences in the number of locks of hair on the head cf. KANE 2, pp. 262–265.

[197] Cf. Āhnikaprakāśa pp. 248,20–252,17 for this practice; further KANE 2, pp. 672–673.

[198] Cf. pp. 104 ff. for *ācamana*. For *ācamana* as preceding the bowing down to elders cf. Upodghāta p. 64,12–13 (quoting Mārkaṇḍeya):

devārcanādikarmāṇi tathā gurvabhivandanam /
kurvīta samyag ācamya prayato 'pi sadā dvijaḥ //

[199] I.e. when a younger family member performs an occasional *pūjā*.

Domestic Worship and Temple Worship

In a private house the regular worship offered to the idol(s) usually consists of a more or less elaborate *pūjā* in the morning, possibly followed by reading of parts of sacred texts or the recitation of *stotras*. At lunch time the cooked food is first offered to the idol(s) before it is consumed by the family members. In the evening again a short *pūjā* may take place. While domestic *pūjā* is often performed on a smaller scale, rich temples conduct a number of elaborate rituals, beginning with the ceremonial waking up of the deity, various *pūjā*s and food offerings (*naivedya*) until the idol is put to sleep at night. It is beyond the scope of the present work to treat of forms of temple worship[200] in detail. As an example the daily worship at the temple of Viṣṇu–Viṭhobā at Paṇḍharpūr (Mahārāṣṭra) shall be noted in short[201], where generally five services are conducted:

1. Ritual of waking up the god at dawn: The god is awakened by reciting *āratī*s and waving a burning wick dipped in oil (Mar. *kākaḍā*)[202] in front of his idol.
2. This is followed by "*pañcāmṛtapūjā*", a *pūjā* during which baths with the five nectars (*amṛta*)[203] are offered.
3. The midday worship (*madhyāhnapūjā*) is followed by an offering of food at about 11 a.m.
4. The afternoon worship (*aparāhṇapūjā*) also known as *dhūpāratī* at about 6 p.m. consists mainly in waving of incense (*dhūpa*) and lamp (*dīpa*).
5. The ritual of putting the god to sleep (*śejāratī*)[204] takes place at about 11 p.m.[205]

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[200] For temple ritual in general cf. Gonda (1970), pp. 76ff.

[201] Cf. Deleury (1960), pp. 64–72; for the daily *pūjā* ceremonies as performed in the Jagannātha temple of Purī cf. Tripathi (1978 b); for the Liṅgarāj temple at Bhuvaneśvar cf. Mahapatra (1981), pp. 47–52. For Vaikhānasa daily temple worship according to the handbooks of Atri, Bhṛgu and others cf. Goudriaan (1969–70) and his translation of the Kāśyapa–Jñānakāṇḍa, pp. 198ff.

[202] The use of this wick in the morning worship at the temple in Paṇḍharpūr is already mentioned by Nāmdev in one of his *abhaṅga*s (cf. Deleury [1960], p. 65) and by Kāśinātha Upādhyāya, the author of the DhS, in his Bodhadviradapadyāvalī (cf. Bhise [1981], p. 60), v. 40. The Skt. word *pṛthuvarti* ("thick wick"), which has been coined by Kāśinātha, is explained as *kākaḍā* in the gloss.

[203] Cf. pp. 139ff. for the five nectars.

[204] *Śej* (Mar.) means bed.

[205] Cf. also the description of this ritual in the Śayanotsavakrama, a poem of 36 verses by Kāśinātha Upādhyāya (cf. Bhise [1981], pp. 73–74).

In the offering of these services seven kinds of ministrants are involved:

1. The Pujārī who performs the actual *pūjā*
2. the Beṇāre who recites the accompanying Vedic *mantras*
3. the Haridās who recites the *āratī*s in Mar.
4. the Paricārak, the Pujārī's assistant, who prepares the utensils and materials for the baths and for the *āratī*
5. the Ḍiṅgre, an assistant who shows the mirror to the idol
6. the Divṭe who carries the torch (*divṭī*) before the idol
7. the Ḍāṅge, the mace bearer, who holds a mace of silver or gold before the idol.

On special days the routine is altered. Thus about eight days before the eleventh (*ekādaśī*) of the bright (*śukla*) half of the months *āṣāḍha* and *kārttika* the *śejāratī*s and *kākaḍāratī*s are skipped as the god is not supposed to take rest to allow his devotees to visit him.

In Viṣṇu temples of Mahārāṣṭra an early morning service takes place in connection with the *kārttikasnāna*[206], which is attended by many. It begins with the waking up of the deity by waving the *kākaḍā* and singing the *kākaḍāratī*(s)[207]. The term *kākaḍāratī* is also used to denote the complete ritual of worship that follows the waving of the *kākaḍā* in front of the idol. It consists of offerings of different kinds of services, accompanied by the singing of Mar. songs addressed to Kṛṣṇa or Rāma in their child forms, like water to clean the mouth, milk, sugar, a bath, sandalwood paste, garlands, ornaments, food, betel, staff and flute (to Kṛṣṇa in his form as cowherd), mirror, fly–whisk, fan, instrumental music, dance. Many of these services are also offered in the *pūjā* with sixteen services. But in addition to those services others have been incorporated here, as the removing of the evil eye from the idol and carrying the idol (seated in a palanquine) in procession.

Number and Kind of Services

During the *pūjā* different services (*upacāra*)[208] are offered to the idol which vary in number from 1, 2, 3, 5, 6, 7, 8, 10, 11, 12, 13, 16, 18, 27, 29,

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[206] The *kārttikasnāna* (an early morning bath to be taken daily in the month of *kārttika*) takes place from the full moon day of the month of *āśvina* to that of *kārttika*. For *kārttikasnāna* as bath cf. Nirṇayasindhu p. 144,2f. and Kane 5, pp. 283ff.

[207] A famous *kākaḍāratī* is that by Tukārām, beginning with *bhaktīciye poṭī* ... (*abhaṅga* 1582).

[208] The term *upacāra* is explained by Rāmeśvara in his comm. on the PKS p. 138,17 as "causing a special comfort that is produced by the offered item" (*atra*

32, 36, 38, 64, 72 to 108[209]. The worship with five *upacāras* (*pañcopacāra-pūjā*)[210] is very common while the one with sixteen *upacāras* (*ṣoḍaśopacāra*) is the standard type of *pūjā* to be performed in temples, also at home when there is sufficient time or a special occasion. Five as well as sixteen are symbolic numbers both signifying completeness: When something consists of five or sixteen parts it is considered complete.[211]

Although the number of services of the *ṣoḍaśopacārapūjā* is always counted as sixteen, their kind and sequence differ from source to source. There are hardly two lists of *upacāras* which are identical. The differences concern mainly the second part of the worship, that means the services offered to the idol after the *abhiṣeka* bath. The services that occur in the *pūjā* text of the ṚVBKS provided on pp. 106ff. are listed on pp. 102–103. Those services which are offered while a verse of the PS is recited are underlined. Traditionally the recitation of the sixteen verses (according to the ṚV tradition)[212] of the PS (ṚV 10.90) accompanies the offering of services. As can be seen from the list on pp. 102–103 easily, the actual number of services is more than sixteen. Consequently not all can be accompanied by recitation of a verse of the famous *sūkta*. Therefore some services are offered while reciting other *mantras* from the Vedic literature (the ṚV, the

upacārapadārthaś ca kalpyamānadravyajanitaḥ sukhaviśeṣaḥ taṃ kuryāt utpādayet) and by Jñānamālā quoted in Rāghavabhaṭṭa's comm. on ŚT p. 288,4–6 as "leading (*cāra–yanti*) the devotee near (*upa*) the deity":

bhaktyā caite kṛtā deve sādhakaṃ devasannidhim |
cārayanti yatas tasmād ucyante hy upacārakāḥ |
samīpe cāraṇād vāpi phalānāṃ te tathoditāḥ ||

For a short history of the word *upacāra* cf. KANE 5, p. 35. GOUDRIAAN in his translation of the Kāśyapa–Jñānakāṇḍa, p. 211 notes the term *vigraha* as a synonym to *upacāra*.

[209] For lists of *upacāras* cf. Viṣvaksena–Saṃhitā 20.209–217 (32 *upacāras*), 20.218–222 (16) and 20.223–226 (11); DAVE pp. 386,24–394 (quoting different lists from 1 to 72 *upacāras*); AVALON (⁵1978) vol. 2, pp. 506–510 , quoting different lists, 64 *upacāras* are enumerated in PKS 4.5. Tṛbhā p. 35,13–14 states that 64 and 108 are mainly used in *devīpūjā*.

[210] These are usually: Sandalwood paste (*gandha*), flowers (*puṣpa*), incense (*dhūpa*), lamp (*dīpa*) and food (*naivedya*). Cf. Jñānamālā quoted in Ācārendu p. 143,6.

[211] Cf. OLDENBERG (1919), p. 47; for the number five cf. KRICK (1982), p. 105 and ABBOTT (1932), pp. 295–301; for sixteen cf. GONDA (1965a), pp. 115–130; for eighteen cf. STEIN (1936) and (1937).

[212] The PS of the Taittirīya branch of the Yajurveda has eighteen verses and consequently the *pūjā* of those belonging to this branch consists of eighteen services. Cf. n. 236 on p. 68.

Brāhmaṇas and Āraṇyakas), the selection of which follows a long tradition. Some services are explained as forming part of others, so that the number sixteen can be maintained in all cases. The offering of water for sipping (*ācamanīya*) is not counted separately when it follows some services, like the food offering.[213] In addition to the usual offerings (a seat, water to wash the feet, water for sipping etc.) services originally intended for a king (*rājopacāra*)[214] are offered on special occasions, like umbrella (*chatra*), chowry (*cāmara*)[215], mirror (*darpaṇa*), swing (*āndolana*)[216], fan (*vyajana*)[217], wooden sandals (*pādukā*), sound of the conch (*śaṅkhanāda*)[218], songs (*gīta*), instrumental music (*vādya*), dance (*nṛtya*), or elephants, horses[219], recitation (of stories) from the Purāṇas[220]. In mental *pūjā* (cf. p. 88) many more items (such as palaces etc.) can be offered, as there is no restriction to imagination. This is reflected in the *mānasapūjāstotras*. In elaborate – especially Tāntric – forms of *pūjā* the fire offering (*homa*)[221] is being retained as well as the *bali*[222] offering to the *bhūtas*.

If at the time of worship some material is found missing it can be replaced by a substitute (*pratinidhi*), such as unbroken grains (*akṣata*).[223] According to others one should offer flowers, if they are not available one should give water and if water cannot be had one should offer everything

[213] Cf. PP pp. 127,25–128,1; Tṛbhā p. 35,23.

[214] Cf. Agni–Purāṇa 245.1 for regalia.

[215] For illustrations of *cāmara*, *vyajana*, *tālavṛnta* cf. Mṛgendrāgama, opposite p. 24.

[216] Cf. ṚVBKS fol. 22 b. 5. These items are offered after the recitation of the *mantrapuṣpāñjali* (cf. list of *upacāras*, p. 103, no. 2.18) and before the prayer (*prārthanā*, ibid. no. 3.1).

[217] Cf. fn. 215 above.

[218] Cf. BBKS, Āhnikakāṇḍa, fol. 52 b. 3. Here the services are offered after giving the *dakṣiṇā* and before performing the *nīrājana* ceremony.

[219] Cf. Gṛtsamada's *mānasapūjā* in Mudgala–Purāṇa 5.38.56 ab.

[220] Cf. Rāmamānasikapūjā (= BSR p. 576ff.), verse 48.

[221] Cf. GONDA (1970), p. 79. In some earlier descriptions *pūjā* is a part of a regular *homa* (cf. GONDA [1970], p. 188, n. 238). For *homa* after the *pūjā* cf. PP (quoting Narasiṃha–Purāṇa) p. 90,1–4 and pp. 207–209 in this book (*homa* as part of the Satyanārāyaṇavrata). For a description of *homa* cf. KANE 2, pp. 207ff.

[222] Cf. GONDA (1970), p. 80.

[223] Cf. VR p. 58,15–16: *upacāradravyābhāve pratinidhiḥ | tatraiva dravyābhāve pradātavyāḥ kṣālitās taṇḍulāḥ śubhāḥ|* and Tṛbhā p. 40,20: *taṇḍulān prakṣipet teṣu dravyālābhe tu tat smaran |* – Such replacements are already known from other rituals, cf. Viṣṇusmṛti 79.2–3: "On failure of Kuśa grass he must employ Kāśa or Dūrvā grass instead. Instead of a garment (he may give) cotton thread." (Trans. by JOLLY).

mentally.[224] In such cases the offering formula is sometimes changed from "I offer (*samarpayāmi*) x" to "I devise (*parikalpayāmi*) x". It is considered better to perform a *pūjā* with simple means and employment of substitutes than not to perform it. Taking this into consideration the declaration formula (*saṃkalpa*) stresses that the offerings in the *pūjā* are made according to the material available and according to one's ability (*yathāśakti*). However, one should aim at the best possible and not the second best. A person who can afford to worship with all services but uses substitutes instead will get a poor result.[225]

All materials offered should be in perfect condition and unspoilt, garments untorn, flowers fresh and not smelled at[226] before, grains unbroken (*a-kṣata*). The Paurāṇic *mantras* which accompany the offerings eulogize the services by saying that they are of the best quality which was available.

The actual offering of the services in *pūjā* does not require much time, unless the *abhiṣeka* bath is performed accompanied by the repeated recitation of a *sūkta* or *stotra* for a particular number of times.

If several deities are worshipped in one *pūjā* (e.g. the deities of the *pañcāyatana*[227]) this can be done in two ways[228]:

1. All services from invocation to prostration are offered to one deity first and then to others (*kāṇḍānusamaya*)[229]
2. All services are offered to all deities at the same time (*padārthānusamaya*).

[224] Cf. Parama–Saṃhitā 5.73:
dravyālābhe tu pūjāyāṃ puṣpair api samarcayet /
puṣpālābhe tu toyena toyālābhe tu cetasā //
Cf. also p. 91.

[225] Cf. MSm 11.30:
prabhuḥ prathamakalpasya yo 'nukalpena vartate /
na sāṃparāyikaṃ tasya durmater vidyate phalam //
Cf. also p. 77 (list of offences in worship no. 24).

[226] Cf. Mantramahodadhi 22.90 ab:
malinaṃ tucchasaṃspṛṣṭam āghrātaṃ svavikāsitam ...
Similarly Raghunandana's Āhnikatattva (= Smṛtitattva, vol. 1) p. 401.16–17 (quoting Śāradā) and p. 413,20–21 (quoting Kālikā–Purāṇa). Further ABBOTT (1932), p. 50 for this prohibition.

[227] For *pañcāyatana* worship cf. pp. 49–51.

[228] Cf. Nārāyaṇa's comm. on ĀGS 1.24.7 for these two methods.

[229] *Kāṇḍānusamaya* is recommended for the *pañcāyatana* worship, e.g. Mantramahodadhi 22.43 and Ācāramayūkha p. 60,1–2.

MANTRAS

Mantras from the Vedic Literature

In the *pūjā* performed by those belonging to the ṚV tradition of Mahārāṣṭra verses and passages from the ṚV, AB, TB and TĀ are employed[230] to accompany and sanctify the ritual acts. At first sight the selection of these *mantras* seems accidental; it has often been argued that mere similarity of words (without consideration of their meaning in the original context in which they occur) has been the principle for their employment. Such statements do not do justice to a way of thinking which is quite different from that of modern man. A sacred text is believed not to be restricted to the one meaning of the "original" context. As a manifestation of truth seen by divine seers it is considered to be meaningful in other contexts as well and applicable to every being at any time. It has hidden meanings which can be found out in meditation. Thus the *mantra gaṇānāṃ tvā gaṇapatiṃ havāmahe* (ṚV 2.23.1) – originally addressed to Bṛhaspati – became a leading *mantra* in the worship of the elephant–headed Gaṇapati / Gaṇeśa on account of the words *gaṇānāṃ ... gaṇapatiṃ*. The person who discovered and employed this *mantra* first for Gaṇapati's worship was perhaps well aware that the verse was addressed to Bṛhaspati in the original context. But as a verse of the Veda the stanza was believed to include the concept of the deity Gaṇapati as well. Closer examination of the *mantras* recited in the *pūjā* also reveals that there exists a long tradition for their employment in specific contexts and that their employment is quite meaningful and appropriate in many cases. This has already been shown by APTE[231], PILLAI[232] and GONDA[233] for the employment of Vedic *mantras* in Vedic rituals. "The mantras which, being of superhuman origin and considered partial materializations of the eternal truth, concentrated essence of divine reality, are to consecrate the ritual acts and to establish the contact between the worshipper and the divine, furnish us with a wealth of information on the meaning and purpose of the acts in connection with which they are pronounced. The application of a mantra to a new purpose may in principle be regarded as pointing to the

[230] The employment of *mantras* depends on the tradition: The Vaikhānasas of South India use different *mantras* than the Mahārāṣṭrian Ṛgvedins whose tradition is accounted for in this study.

[231] Cf. APTE (1939–40) and (1940).

[232] Cf. PILLAI (1958).

[233] Cf. GONDA (1972), (1977 b), pp. 502ff., 565ff. and (1980 a), pp. 5ff.

conviction, on the part of a religious community, that there existed essential identity of, or at least a similarity between, the act to which the mantra originally belonged and the rite to which it was transferred."[234]

"It is, speaking quite generally, true that in many cases the sole reason for the selection of a Vedic mantra for a special Viṣṇuite purpose seems to have been that one of the terms contained in it has some affinity with a definite ritual act, although the hymn in its entirety is irrelevant. It is also true that in many cases these Vedic mantras were a superimposition upon a ritual with which they originally had nothing to do. We should however beware of generalizations; it no doubt goes too far to qualify any connection between a Vedic mantra and a Viṣṇuite rite as 'arbitrary'."[235]

In the commentary on the text of the *ṣoḍaśopacārapūjā* (pp. 104ff.) I have endeavoured to show traditions of employments of *mantras* and to explain the reasons which might have led to their use in certain contexts.

The most important *mantras* employed in the *pūjā* are the sixteen verses of the RV version[236] of the PS (RV 10.90). This famous hymn describes the sacrifice of the *puruṣa* by the gods through which the world was created. *Puruṣa* was later identified with Nārāyaṇa and the hymn gained extraordinary importance in Vaiṣṇavism. In ritual application the PS signifies the new birth of the sacrificer and purification from all evil.[237]

The contents of the single verses of the PS cannot be expected to be related to the services which are offered in the *pūjā*. Moreover the lists of services to be offered differ to the effect that not always the same verses accompany the offering of the same services.[238] Even then Halāyudha in his Brāhmaṇasarvasva (12th cent. A.D.) pp. 135,8–142,10 endeavours to interpret the meaning of each stanza as related to one service.[239] The same

[234] Gonda (1972), p. 2.

[235] Ibid. p. 22.

[236] TĀ 3.12 knows a version of the PS with eighteen stanzas which is employed in a *pūjā* with eighteen services. The TĀ version occurs in (Hiraṇyakeśyāhnika–)Ācārabhūṣaṇa pp. 223,21–228,24. It is said to be employed in the *pūjā* with eighteen services by the Yajurvedins (Tṛbhā p. 35,28). – For different versions of the PS cf. Shende (1965); for its employment in different rites cf. Gonda (1968–69), pp. 500–502.

[237] Cf. Krick (1977), pp. 92–93; for the recitation of stories of creation for the purpose of regeneration cf. Eliade (1957), p. 115.

[238] Ṛgvidhāna 3.31.6ff. notes which stanza of the PS should be employed for which offering; cf. also Smṛticandrikā, Āhnikakāṇḍa (quoting Nārada), pp. 553ff.

[239] Verse 1 to *āvāhana*, 2 to *āsana*, 3 to *pādya*, 4 to *arghya*, 5 to *ācamanīya*, 6 to *snānīya*, 7 to *ācchādana*, 8 to *yajñopavīta*, 9 to *gandha*, 10 to *puṣpa*, 11 to *dhūpa*, 12 to *pradīpa*, 13 to *naivedya*, 14 to *añjalikaraṇa*, 15 to *pradakṣiṇa* and 16 to *udvāsana*.

work interprets Vedic *mantras* which were employed in the *pūjās* of Sūrya and the heavenly bodies, Śiva and Caṇḍī (pp. 125,1–150,17).

Other Mantras and Hymns

While males of the three upper castes whose *upanayana* has taken place are entitled to perform the *pūjā* accompanied by the recitation of *mantras* from the Vedic literature, women and those belonging to other castes may recite the so called Paurāṇic *mantras*.[240] These are Skt. *mantras* from the Purāṇa literature which are comparatively easy to pronounce (being unaccented) and were composed specifically for the use in *pūjā*. Their sources are difficult to trace as they occur in many texts with a great number of variants. Further the so called "*namaskāra–mantra*" can be used, e.g. "salutation to Viṣṇu, I offer x."

Hymns of praise (*stotra*) may occur at two stages of the *pūjā*: They may be recited at the time of the *abhiṣeka*, a special kind of bath. But more often, Vedic *sūktas* are recited in this place. *Stotras* may further be recited immediately after the completion of the *pūjā*. At the time of *abhiṣeka*, *sūktas*[241] as well as *stotras* may be repeated for a specific number of times, e.g. the Śivamahimnaḥstotra (attributed to Puṣpadanta) for Śiva is repeated eleven times (eleven being the number associated with Rudra–Śiva), the Gaṇeśātharvaśīrṣa (–Upaniṣat)[242] for Gaṇeśa twenty–one times (it being the number connected with offerings of *dūrvā*, *modaka* etc. to Gaṇeśa).

The recitation of *stotras* at the end of the current form of the daily *smārta pūjā* is not too common; but it forms an important part of Tāntric *pūjā*.[243] PP p. 94,7f. recommends the recitation of the Viṣṇusahasranāma-(stotra) in this place.

In Mahārāṣṭra, *mantras* in vernaculars are not employed during the *pūjā*[244], except for the *āratīs*. These are metrical compositions in *mātrā*

[240] Cf. p. 56. For Vedic and Paurāṇic *mantras* cf. also Kane 5, pp. 918ff.

[241] For the repetition of Vedic *sūktas* at the time of *abhiṣeka* cf. p. 151.

[242] Although this composition is named *upaniṣat* it has the characteristics of a *stotra*. Cf. Bühnemann (1984), p. 87 n. 78.

[243] For *stutis* employed towards the end of the Tāntric *pūjā* (before begging the deity's pardon [*kṣamāpana*]) cf. Dave, pp. 574,16–599,9.

[244] But cf. Gonda (1970), p. 77 for the songs of Dravidian poets, the Āḷvārs, in South Indian temple ceremonies and the use of Tamil in worship under influence of the *bhakti* movement (ibid. p. 78).

metres (like *parilīnā*)[245]; they are sung in praise of the deity while vertically rotating (clockwise) burning camphor (*karpūra*) or lamp(s) of wicks soaked in ghee or edible oil in front of the idol (cf. illustration 28). This corresponds to the act of *nīrājana* (cf. p. 170 no. 2.15). The singing of the *āratī* may be accompanied by handclapping, rhythmic sound of cymbals, drums or bell(s). The *āratīs* which are current in Mahārāṣṭra are composed in Mar. and Hindī. The ones in Mar. contain the refrain "victory, O god(dess), victory, O god(dess) ..." (*jaya deva* [*devī*] *jaya deva* [*devī*]). Early *āratīs*, known as *jatīs*[246] were composed by Mhāiṃbhaṭ, the author of the Līḷācaritra and are known as Jatīcā Daśaku, a group of ten *jatīs*.[247] The beginning of one of them is quoted in Bāidevbās' Pūjāvasara (cf. p. 43) – written ca. 1278 A.D. – and is known to have been used in the worship of Cakradhara.

Those *āratīs* composed in Skt.[248] (*ārātrika, ārtikya, nīrājana*) seem to be imitations of the Mar. *āratīs*. It is customary in Mahārāṣṭra to sing the Gaṇapati–āratī by Rāmdās first and then *āratīs* in honour of other deities. The translation of this famous *āratī* follows here for illustration:

"The giver of happiness, remover of sorrow, [he] leaves no trace of obstacles, confers love, [this is] his grace. He has all over his body beautiful application of vermilion. Round his neck a garland of pearls glitters. Victory, O god, victory, O god, victory to [you] whose form is auspicious. By mere sight [of you all] wishes are fulfilled. (1)

O son of Gaurī, on you[r forehead] is an ornament studded with gems. [You have] sandalwood paste applied [to your body and] *kuṅkuma* and saffron. The crown studded with diamonds shines beautiful. On the feet anklets [and] bells jingle. O god, victory ... (2)

O you with a protuding belly [and] a yellow [silken] garment, having a large snake as girdle, a straight trunk, a curved mouth, three eyes, Rāmdās is waiting for you [to come to] his house. O you who are worshipped by the best of the gods, respond [to me] in difficulties, protect at the end of life. O god, victory ... (3)"[249]

[245] For the metres occurring in *āratīs* cf. PAṬVARDHAN (1937) index; GOKHALE (1967), pp. 233ff.

[246] *Jatī* is a corrupt form of Skt. *jayati* (3rd sg. present tense of the root *ji*, to be victorious).

[247] Printed in GOKHALE (1967), pp. 254–255.

[248] Cf. *devyā ārātrikā* by Madhvamunīśvara (ca. 1700–1800. A.D.), printed in Stotraratnāvalī pp. 90–92 and Śivanīrājana, printed in BSR pp. 417–419.

[249] According to the text printed in Samarthagranthabhāṇḍār, ed. L. R. PĀṄGARKAR, Muṃbaī ²1978, p. 628,7–12 and 628,28–30.

Some *āratīs* are used in connection with special rites, like the *kākaḍāratīs*.[250]

DEFICIENCIES IN WORSHIP AND ATONEMENTS

The fear of the evil consequences of offences which one might have unknowingly committed in the ritual is reflected in the prayer to Viṣṇu for forgiveness which is said at the end of every *pūjā*.[251] Several lists have come down to us which enumerate in somewhat nonlogical order such acts which are considered offences, deficiencies (*aparādha, apacāra*) in Viṣṇu's worship. It should however be mentioned that these lists do not seem popular in modern ritual practice at least in Mahārāṣṭra, and that the atonements (*prāyaścitta*)[252] enjoined by them do not seem to be followed. The following lists of offences are known to me:

a) VP, chpts 129 to 136 lists thirty–two offences together with punishments and atonements to prevent these punishments. A summary of the contents of these chapters occurs VP 116.5–36 and another one, which is incomplete and shows a different sequence, VP 177.5–7, 177.9 and 177.11. Here the number of offences is said to be thirty–three instead of thirty–two; the actual list, however, contains less offences. Some are additional to the ones ocurring VP 129–136; this list gives only a few atonements. VP 129–136 is quoted in PP pp. 166,11–188,4 in an abridged form with Mitramiśra's short explanations. The textual version of the PP is somewhat corrupt and frequently deviates from VP. The chpts of VP are further summarized in Raghunandana's Āhnikatattva (= Smṛtitattva vol. 1) 418, in Vaṃśīdhara's BDP p. 156,8–16 ad BhP 7.5.23, in Kṛṣṇabhaṭṭa Ārḍe's Ratnamālā pp. 1211,21–1213,20 on the Nirṇayasindhu, and in Nityācārapaddhati p. 481,8–18 and Nityācārapradīpa, vol. 1, pp. 596,16–599,14.

b) PR pp. 118,1–122,6 attributes another list of allegedly thirty–two offences (the actual number is twenty–five) to VP, chpt 45; this list cannot be located in the printed edition of the Purāṇa.

c) A third list of thirty–two offences occurs in PR pp. 122,11–123,4 as quoted from an unidentified source. PP pp. 188,9–189,2 quotes this list as

[250] These are *āratīs* recited in the early morning to wake up the deity in the temple (cf. p. 62).

[251] Cf. p. 180.

[252] For general information on atonements, the etymology of the word *prāyaścitta* and a list of atonements cf. KANE 4, pp. 57–152; further GONDA (1980 b), pp. 286–293 and GAMPERT (1939), pp. 23–29.

coming from the "Āgama"; BDP p. 257,7–13 ad BhP 6.8.17 quotes it as belonging to the "Pañcarātra". It further occurs in Jīva Gosvāmī's Kramasaṃdarbha p. 160,8–15 ad BhP 7.5.23, Nityācārapaddhati p. 478,1–16 and Nityācārapradīpa vol. 1, pp. 592,15–593,10 with notes and explanations p. 593,11 ff. Ratnamālā p. 1215,4–18 quotes it as coming from "Agasti"; in Ācārendu pp. 175,22–176,7 it occurs according to "a teacher of the Vaikhānasa school".

d) A list of thirty–two offences occurs in Ratnamālā pp. 1214,3–1215,2 as coming from the "Kṛṣṇabhaṭṭīya".

e) Ten offences according to the "Pādma" (= Padma–Purāṇa ?)[253] are listed in BDP p. 155,17 ff. ad BhP 7.5.23.

f) A list of one hundred offences according to the Garuḍa–Purāṇa[254] is quoted in Ratnamālā pp. 1215,26–1225,21.

g) PP p. 189,14–18 (quoting VP), p. 191,11–13 and PR p. 123,6–11[255] list other single offences and atonements quoting various sources. Moreover the Pañcarātra–Saṃhitās frequently mention offences in the *pūjā* in chapters treating of atonements.[256]

The offences provided in these lists consist mainly of violations against the ritual purity which is necessary for worship, thus referring to the worshipper's purity, that of his garments, his diet, objects touched by him; others concern the etiquette of behaviour in temples[257], or the worshipper's mental attitude[258]. It is beyond the scope of the present work to summarize the contents of all these lists. In the following only lists a, b and c are provided. Although not all offences occurring in these lists are directly connected with *pūjā*, they are supplied here to give some idea about general rules of conduct.

a) List of thirty–two offences in *pūjā* occurring VP 129.(5)–136[259]

1. Devotee's partaking of the food obtained from a king (*rājānna*).[260]

[253] This list cannot be located in the printed ed. of the Purāṇa.

[254] Cf. fn. 253 above.

[255] Cf. also Rangachari (1931), p. 78.

[256] Cf. Varadachari (1982), pp. 403 ff. for text places. E.g. Pādma–Saṃhitā pt. 2, chap. 18.

[257] E.g. list b, no. 7: Spitting in the temple; list c, no. 28: Turning one's back on the deity.

[258] E.g. list a, no. 12: Touching the idol with an angry mood.

[259] The text of VP has been compared with the quote in PP pp. 166,11–188,4. Cf. further Rangachari (1931), p. 78 for this list.

[260] *Rājānna* is forbidden "because passion etc. are characteristics of a king's conduct" (VP 129.15); for this prohibition cf. further MSm 4.218 and Āhnikaprakāśa p. 506,25 f.

Additional reference: VP 177.5; 116.5 (here: Partaking of food obtained from others).

2. Going near the idol without having cleaned one's teeth.
   Ref.: also VP 116.6; 177.5.
3. Touching the idol [directly] after sexual intercourse [and] without bathing afterwards.[261]
   Ref.: also VP 116.7; 177.5.
4. [Worship] after touching (PP: seeing) a dead body [and] after going to the burning place.[262]
5. Touching the idol after touching a menstruating woman.[263]
   Ref.: also VP 177.6 (adds: Touching a woman who is impure by childbirth).
6. Staying near the idol after touching a dead body (cf. no. 4).
   Ref.: also VP 116.9 (after seeing a dead body); 116.10 (touching it); 177.5.
7. Breaking wind while touching the idol.
   Ref.: also VP 177.10; om. VP 116.
8. Voiding stool (PP adds: urine or semen) during the worship.
   Ref.: also VP 116.11; 177.5.
9. Abandoning the [prescribed] *mantras* [and] talking [irrelevant things] during the worship.
10. Wearing a blue garment[264] while going near the idol.
    Ref.: also VP 116.12; 177.7.
11. Going near the idol without having rinsed the mouth according to the rule.
    Ref.: also VP 116.14.
12. Touching the idol with an angry mind.
    Ref.: also VP 116.15; 177.6.
13. Worshipping with unsuitable flowers.[265]
    Ref.: also VP 116.16; 177.9.
14. Wearing a red (*rakta*) garment[266] while going near the idol.
    Ref.: also VP 116.17; 177.7.

[261] MSm 5.144 prescribes a bath after sexual intercourse.

[262] According to the *dharmaśāstras* the pollution caused by touching a dead body, a menstruating woman or one who is impure after childbirth (cf. no. 5) is to be removed by taking a bath (cf. Āhnikaprakāśa pp. 202,24 ff.).

[263] Cf. fn. 262 above.

[264] For this prohibition cf. p. 59.

[265] For this offence cf. also p. 161.

[266] A red garment is prohibited by e.g. Āhnikaprakāśa (quoting Nṛsiṃha–Purāṇa), p. 244,18.

15. Touching the idol in the darkness without [lighting] a lamp.
Ref.: also VP 116.18; 177.10.
16. Wearing a black[267] garment during the worship.
Ref.: also VP 116.19.
17. Wearing an unwashed garment during the worship.
Ref.: also VP 116.20; 177.7.
18. Offering of residual food eaten [and thus polluted] by a dog.[268]
19. Going near the idol after eating boar's meat.[269]
Ref.: also VP 177.8 (VP 116.22: After eating fish).
20. Going near the idol after eating the meat of web-footed animals (i.e. duck, goat, etc.).[270]
Ref.: also VP 116.23; 177.8.
21. Worship after touching a lamp.[271]
Ref.: also VP 116.24 (touching a lamp without performing *ācamana* afterwards for purification).
22. Touching the idol [directly] after coming from the burning place [and] without bathing (cf. no. 4).
Ref.: also VP 116.25.
23. Going near the idol after eating oil cakes (*piṇyāka*).[272]
Ref.: also VP 116.26; 177.6.
24. Offering boar's meat[273] [as *naivedya*].
Ref.: also VP 116.27.
25. Going near the idol after drinking alcohol.
Ref.: also VP 116.28; 177.10.
26. Eating safflower (*kusumbha*)[274] (before worship) / offering it (as *naivedya*)[275].

[267] Cf. Abbott (1932), pp. 276ff. for this prohibition.
[268] Cf. Kūrma-Purāṇa 2.17.26 c for prohibition of food which has been smelt at by a dog.
[269] MSm 5.19 a prohibits the eating of the village pig (*viḍvarāha*).
[270] MSm 5.13 a prohibits the eating of web-footed animals (*jālapāda*).
[271] Cf. VP 117.5 for the necessity of washing one's hands after having touched a lamp. Similarly Ācārendu p. 167,9-10 about touching a lamp at any other than the time of *pūjā*.
[272] According to Kūrma-Purāṇa 2.17.24 *piṇyāka*, of which the oily substance has been extracted is prohibited as an offering in the *śrāddha*.
[273] For the prohibition of pork as an offering for *naivedya* cf. Viṣṇusmṛti 66.14.
[274] For the prohibition of safflower to Brahmins cf. Kūrma-Purāṇa 2.17.19, Āhnikaprakāśa (quoting Devala) p. 513,20 and (quoting Brahma-Purāṇa) p. 516,23.
[275] Om. PP; cf. VP 136.76-77.

Ref.: also VP 116.29.
27. Wearing another's unwashed garment while worshipping.[276]
Ref.: also VP 116.30; 177.7.
28. Eating newly harvested rice given by someone without offering it to the deity.
Ref.: also VP 116.31; 177.8.
29. Offering incense without offering sandalwood paste (*gandha*)[277] and garlands[278].
30. Going near the idol while wearing shoes on one's feet.[279]
Ref.: also VP 116.32; 177.8.
31. Waking up the deity without sounding the drum.
Ref.: also VP 116.36; 177.10.
32. Going near the idol while belching due to a rich undigested meal [and] without taking a bath.
Ref.: also VP 116.34; 177.10.

b) List of offences quoted in PR pp. 118.1-122.6 as coming from VP[280]

1. Disturbing singing, instrumental music, dance, telling of religious stories, etc. [in the temple].
2. Bowing to the idol while one's body is covered with a cloth.
3. Bowing to the idol while wearing a black [woolen] blanket.
4. Entering the temple with oil smeared on one's body[281] and shoes on[282].
5. Throwing nails, hairs, bones in temples.
6. Throwing away chewed betel in the temple.
7. Spitting in the temple.
8. Worshipping after having gone to the burning place.[283]
9. Making water in the temple.[284]
10. Voiding excrements in the temple.[285]
11. Worshipping after having gone near a dead body.[286]

[276] Garments are a sort of double of the person to whom they belong.
[277] Cf. fn. 26 on p. 33.
[278] Cf. VP 117.37-40 where the offering of incense, garland and sandalwood paste is prescribed.
[279] Cf. list c, no. 1.
[280] Cf. also Rangachari (1931), pp. 76-78, Varadachari (1982), pp. 404-405 for this list, which cannot be located in the printed VP.
[281] Cf. also VP 116.33.
[282] Cf. list a, no. 30.
[283] Cf. list a, no. 4.
[284] For this prohibition cf. Gautama-Dharmasūtra 9.13.
[285] Cf. fn. 284 above.
[286] Cf. list a, no. 6.

12. Entering the temple after having carried a dead body.[287]
13. Worshipping after eating at a *śrāddha* rite.
14. Staying in the shadow of the *vimāna* without performing circumambulation.
15. Voiding excrements and urine near the temple.[288]
16. Talking incoherently near the idol.[289]
17. Taking away the lamp [from the idol] to another place.[290]
18. Going away while narrating of [sacred] stories is going on in the temple.
19. Lying in the temple with legs stretched out[291], letting saliva flow.
20. Offering flowers which are reserved for other purposes.
21. Entering the temple [directly] after coming from another house (temple ?) without bathing.
22. Considering [Viṣṇu] as equal [and not superior] to other gods.
23. Smelling at flowers which are to be offered.[292]
24. Taking a bath after touching Caṇḍālas or out-castes who are near Viṣṇu's temple [and] have come to serve Viṣṇu during a festival [thinking oneself impure by their touch].[293]
25. Performing *ācamana* after drinking the [holy] water used for washing Viṣṇu's feet and [for washing the feet] of Vaiṣṇavas.[294]

c) List of thirty-two offences in worship occurring PR pp. 122,10–123,4[295]

1. Entering a temple in a vehicle or with shoes on.[296]
2. Not serving at a deity's festival.

[287] For impurity caused by carrying a dead body cf. various *dharmaśāstra* texts.

[288] Cf. no. 9 and 10 of this list.

[289] Cf. list a, no. 9.

[290] It is considered very important that the oil lamp in front of the idol is kept burning continuously. Cf. Tṛbhā p. 55,5 (quoting Kālikā-Purāṇa):

naiva nirvāpayed dīpaṃ na hared anyato 'pi vā /

[291] For this prohibition cf. Gautama-Dharmasūtra 9.14.

[292] Cf. p. 66 for this prohibition.

[293] This means that during a festival there should be no caste distinction among Vaiṣṇavas.

[294] After drinking the pure water used for bathing the idol or the feet of Vaiṣṇavas, which is considered as very sacred, *ācamana*, which is a means of purification, is not prescribed.

[295] Cf. also VARADACHARI (1982), p. 405 and RANGACHARI (1931), p. 78.

[296] Cf. list a, no. 30.

3. Not bowing before the deity.
4. Saluting with only one hand.[297]
5. Performing the circumambulation before salutation [and thereby disturbing the sequence of offerings in the *pūjā*].
6. Bowing etc. to the deity while being in an impure condition.
7. Stretching one's feet before [the idol].[298]
8. Sitting with one's knees raised and encircled by one's hands (*paryaṅkabandhana*) before [the idol].
9. Sleeping [in the temple].
10. Eating [in the temple].
11. Talking falsely (*mithyā*) [in the temple].
12. Talking loudly [in the temple].
13. Talking irrelevant [things[299] in the temple].
14. Weeping [in the temple].
15. Quarreling [in the temple].
16. Troubling [others in the temple].
17. Favouring [others in the temple].
18. Amorous talking with women [in the temple].
19. Obscene speech [in the temple].
20. Breaking wind[300] [in the temple].
21. Covering oneself with a blanket[301] [in the temple].
22. Abusing others [in the temple].
23. Praising others [in the temple].
24. Offering of ordinary material [in worship] when one can afford more.[302]
25. Eating [of food] which has not been offered.[303]
26. Not offering seasonal fruits etc.[304]

[297] This offence is also mentioned in Vīrarāghava's Bhāgavatacandrikā and Vijayadhvaja's Padaratnāvalī ad BhP 10.22.19 A f. (according to BhP trans. by TAGARE, p. 1398) and the punishment for it is said to be the cutting off of the other hand which was not used in saluting (cf. comm. ad BhP 10.22.19B); further PP p. 88,1–2:

ekahastapraṇāmaś ca ekā caiva pradakṣiṇā /
akāle darśanaṃ caiva hanti puṇyaṃ purākṛtam //

[298] Cf. list b, no. 19.

[299] Cf. list a, no. 9 and list b, no. 16.

[300] Cf. list a, no. 7.

[301] Cf. list b, no. 3: Wearing a black (woolen) blanket.

[302] Cf. p. 66.

[303] Cf. list a, no. 28: Not offering newly harvested rice.

[304] For this prohibition cf. Mānava GS 2.3.9.

27. Offering [of food] that has [partly] been eaten and left over.[305]
28. Sitting with one's back [turned to the deity].
29. Saluting others [in front of the deity].
30. Silence before one's *guru*.[306]
31. Praising oneself [in the temple].
32. Abusing [other] deities [in the temple].

The punishments for these offences consist mainly in being reborn as (different kinds of) animal(s) for a certain number of times, besides from spending a certain number of years in one (or several) of the hells. Often one can observe a connection between the nature of the offence committed by the worshipper and the species of animal as which he is said to be reborn.

The atonements provided by VP with list (a) aim at inner and outer purification and thus consist mainly of restrictions regarding the food (fasting, eating of selected items like barley, eating of the five products of the cow [*pañcagavya*][307] which are said to cause inner purification), sleeping in the open (*ākāśaśayana*) or lying in water (*jalāśaya*). They include old practices like *cāndrāyaṇa*[308], *taptakṛcchra*[309], *santāpana*[310] and *prājāpatya*[311]. A connection between the nature of the offence and the atonement can sometimes be seen clearly. Thus the atonement for touching the idol in the darkness without lighting a lamp (list a) no. 15) includes the covering of one's eyes for fifteen days.

Instead of the atonements enjoined by VP, which are hard to observe, the texts mention easier methods[312]: VP 177.25 states that one's sins disappear in course of a year if one observes a fast at the holy places Sūkara(tīrtha)[313] or Mathurā and baths in the Yamunā and Gaṅgā there.

[305] Cf. list a, no. 18: Residual food eaten by a dog.

[306] PP p. 189,2 explains: Silence when one's *guru* is praised (*guror maunaṃ guroḥ stutau maunam*).

[307] I.e. milk, ghee, curd, cow–dung and cow–urine, all mixed together.

[308] Cf. KANE 4, pp. 134–138 and GAMPERT (1939), pp. 53ff. for this atonement.

[309] Cf. KANE 4, pp. 138–139 for a discussion of this atonement and GAMPERT (1939), pp. 48–49.

[310] Cf. KANE 4, p. 151 and GAMPERT (1939), pp. 48–49 for this atonement.

[311] Cf. KANE 4, pp. 145–146, GAMPERT (1939), pp. 47ff.

[312] For a list of such general *prāyaścittas* cf. also BDP p. 156,18–27 and Kramasaṃdarbha p. 160,27f. ad BhP 7.5.23 and Nityācārapradīpa vol. 1, p. 595,14f.

[313] I.e. Soron on the west bank of the Gaṅgā between Barelī and Mathurā (cf. KANE 4, p. 808).

According to Śāṇḍilya–Smṛti 2.88 all *pātaka*s are got rid off by looking (respectfully) at the idol of the deity from its feet to its head. PP p. 189,4–5 (quoting SkP) recommends the recitation of a chapter from the BhG as an atonement for thirty–two offences in worship. According to Mitramiśra's comment (PP p. 189,7–8) the reading of sacred texts is no atonement for heavier offences.

PP p. 191,16–17 (quoting SkP) assures that the deity who is respectfully worshipped even with a single lotus pardons a thousand offences. The power of Viṣṇu's name is often believed to wipe out sins.[314] Thus the *ṣoḍaśopacārapūjā* ends with the prayer to Viṣṇu: "I immediately bow to Acyuta (= Viṣṇu) by remembering whom and uttering whose name a deficiency in austerity, *pūjā* and ritual, etc. is made up for."[315]

Similarly also BhP 8.23.15–16: "How can there be any deficiency in ritualistic performance, where You, the presiding Lord of all religious acts ... are worshipped with complete devotion? The recital of Your name rectifies all the defects arising out of ... wrong ritualistic procedure, in–opportuneness of time and unsuitability of place or in the provision of materials for sacrifices."[316]

PŪJĀ AND KARMAKĀṆḌA

The daily *pūjā* – being a ritual act[317] belonging to the duties to be performed during the day (*āhnika*) – is understood as belonging to the part of the *smṛti* dealing with ritual practices (*karmakāṇḍa*)[318] and forms part of the *yoga* of ritual works and duties (*kriyā* / *karmayoga*)[319], a path which is said to lead finally to liberation (*mokṣa*).

[314] Cf. also KANE 4, pp. 50–51.

[315] Cf. p. 180.

[316] Translation by TAGARE.

[317] Cf. fn. 1 on p. 7.

[318] The term *karmakāṇḍa* – originally referring to *śrauta* sacrifices – is also used as a general term to denote any religious act and ritual practice of the *smārta* and Tāntric tradition, such as *pūjā* and *saṃdhyā*.

[319] Cf. Patañjali's Yogasūtra 2.1: *tapaḥsvādhyāyeśvarapraṇidhānāni kriyāyogaḥ* /
and Matsya–Purāṇa 258.2 ab:
kriyāyogaṃ pravakṣyāmi devatārcānukīrtanam /
Some of the Āgamas have *kriyāpāda* as one part.

The value of *karmayoga* as a means of liberation has often been underestimated in favour of the importance ascribed to *jñānayoga*[320], especially in the present, where there is little regard and understanding for rituals.[321] Often the term *karmakāṇḍa* is used in a pejorative sense, implying that practices are being followed blindly by tradition without an understanding of their significance. There are several reasons for the bad reputation of *karmakāṇḍa*. A traditional exponent of Śāktism S. C. V. BHATTACHARYA[322] regards the "eagerness to avoid labour"[323] as the root cause for the "unswerving faith in such Śāstras as seek to establish the superiority of Jñāna-kāṇḍa"[323], as the daily duties prescribed by the texts "are doubtless troublesome things"[324]. But the renunciation of *karma* as advertised by such devotees is "renunciation of the Sandhyā prayers, daily and occasional worship of the Deity ... but not of such things as the maintenance of wife and children, earning and spending money, eating ..."[325]. The scriptures do not enjoin the abandonment of obligatory rites as the daily *pūjā* or substitution by a so called "symbolic" or mental performance, to which only trained people are entitled who have the mental capacity to perform such type of worship.

But the current bad reputation of *karmakāṇḍa* is also due to some common defects in the performance of the rituals that one can frequently witness, and in the attitude of many devotees as well as priests, who often let the *pūjā* degenerate into a purely mechanical performance owing to repeated performance. Over-importance attached to outer purity – which is achieved through bathing and wearing of pure garments – and to formal elements sometimes goes together with negligence of the appropriate mental attitude.[326] Against these tendencies some authorities have emphasized the importance of mental purity[327] and devotion (*bhakti*) declaring

[320] The remark in Matsya-Purāṇa 258.1 cd that *karmayoga* is a thousand times superior to *jñānayoga* (*jñānayogasahasrād dhi karmayogo viśiṣyate*) has to be understood as a reaction to such underestimation of rituals.

[321] Cf. p. 93.

[322] In: Tantratattva (= AVALON [5]1978]) vol. 2.

[323] Ibid. p. 390; similarly already Kṛtyakalpataru, Mokṣakāṇḍa p. 146,2–3 (quoting Yogin Yājñavalkya):
parijñānād bhaven muktir etad ālasyalakṣaṇam |
kāyakleśamayaṃ caiva karma necchanty apaṇḍitāḥ ||

[324] Ibid. p. 391.

[325] Ibid. p. 400.

[326] This has often been ridiculed, e.g. Therīgāthā 240–244.

[327] For mental purity cf. Parama-Saṃhitā 4.71 ab:
aprasāde hi manasaḥ karmayogo 'pi niṣphalaḥ |
and KANE 4, pp. 310–311.

that worship without devotion is as good as not offered. This aspect has particularly been stressed by followers of the *bhakti* movement who have included *pūjā* as one of their spiritual practices.

Excursus: A note on the place of *pūjā* in the *bhakti* system[328]

The system of nine-fold *bhakti*[329] comprises the listening (*śravaṇa*) to the names and stories of Kṛṣṇa, singing (*kīrtana*) of his names and glory, remembering (*smaraṇa*) his names, rendering service to his feet (*pādasevana*), worship (*arcana*), paying obeisance / bowing down (*vandana*), being his servant (*dāsya*), being his friend (*sakhya*), offering oneself to his service (*ātmanivedana*).

The fourth member of this list, *pādasevana*, is explained by Mitramiśra in Bhaktiprakāśa p. 65,23 as "service to the Lord" (*bhagavatparicaryā*) which includes waving of chowries (*camara*), swinging (*āndolana*) the idol, participating in holidays and big festivals. The Kāntimālā p. 160,4 on Bhaktiratnāvali defines it as "service to an idol etc." (*paricaryā pratimādau*), while Kramasaṃdarbha p. 158,27 ad BhP 7.5.23–26 interprets it as "seeing the idol, touching it, circumambulating it ..."

The fifth member, *arcana*, is taken by the Bhaktiprakāśa as *pūjā* which is said to be the cause of happiness (*abhyudaya*) and ultimate liberation (*niḥśreyasa*).[330] Bhagavatprasādācārya's Bhaktamanorañjanī p. 162,26 ad BhP 7.5.23–26 defines *arcana* as "procedure of *pūjā* with services [as they are] available".

The sixth member, *vandana*, refers to the bowing down (*nati*) / prostration before the idol[331], an independent act of devotion expressing complete self-surrender.

BhP 9.4.15ff. narrates the story of king Ambarīṣa, an ideal *bhakta* of Viṣṇu, who dedicated all his actions[332] to Viṣṇu's service. "He engaged his mind (in meditating) on the lotus-like feet of Lord Kṛṣṇa, his speech in singing of the excellences of Lord Viṣṇu (Vaikuṇṭha), his hands in services e.g. cleansing the temple of Hari and such other duties, and his ears (sense of hearing) in listening to excellent stories of the Imperishable Lord. He

[328] For this section I partly made use of text places collected by GAIL (1969) in the chapter "Bhakti im Kult", pp. 79–86.

[329] Cf. BhP 7.5.23.

[330] Bhaktiprakāśa p. 80,13. Similarly Kāntimālā p. 176,4 on Bhaktiratnāvali and Bhaktisaṃdarbha (quoted in DE [1942], pp. 281–282).

[331] Bhaktiprakāśa pp. 119–120.

[332] For the dedication of all actions cf. also Śivamānasapūjāstotra, v.4 (ed. in BSR[2], p. 34).

employed his eyes (faculty of seeing) in beholding the images and shrines of god Viṣṇu (Mukunda), his tactile sense in embracing the persons of the servants of gods, his olfactory sense in smelling the fragrance of the Tulasī leaves dedicated to his feet, and his tongue (sense of taste) to what is offered to the Lord.

He used his feet in walking to the holy places hallowed with Lord Hari's feet, his head to bow down to the feet of god Viṣṇu (Hṛṣīkeśa), his own desire in the humble services of the Lord, and not for the fulfilment of his worldly desires ...

In this way, he dedicated all his acts and round of duties to the glorious Lord Viṣṇu ..." [333]

Therefore the ritual of *pūjā* – being a way of expressing *bhakti* – is described in texts treating of *bhakti*, such as BhP 11.27.7ff. (part of the Uddhavagītā, explaining *kriyāyoga*), Bhaktiprakāśa pp. 80,13–118,10 and Gopāla Bhaṭṭa's Haribhaktivilāsa, chpts. 3–11[334]. According to Kramasaṃdarbha p.159,30–31 ad BhP 5.7.23–26 the Bhāgavata[335] tradition, however, does not insist on the necessity of ceremonial worship as much as the Pañcarātra[336] system does. The way of ceremonial worship is especially recommended to rich householders who can thereby utilize their wealth in an appropriate way (p. 159,35).

The passages of the BhP dealing with *pūjā* emphasize certain characteristics of worship:

1. Worship with little means offered in a spirit of devotion exceeds an elaborate ritual carried out in a purely mechanical manner:
   "*The Lord said*: 'What present have you brought for me from your house, o Brāhmaṇa? Even the slightest offering – a particle given with affection by my devotees is considered by me as very great, but even if a lot of presents are given to me by one who is not my votary, they are not conducive to my joy or satisfaction.
   A person who devoutly offers me a leaf, a flower, a fruit or even water, I enjoy that which has been brought to me with devotion by a person of controlled and pure mind.' " [337]

[333] BhP 9.4.18–21 (translation by Tagare).
[334] Quoted in De (1942), pp. 349–371.
[335] For a distinction of these two groups cf. Gonda (1977 a), p. 48.
[336] Cf. fn. 335 above.
[337] BhP 10.81.3–4 (translation by Tagare); for the last verse cf. also BhG 9.26. For a similar view cf. BhP 11.27.18.

2. Worship should be performed without expectations.[338] The merit gained by the performance of religious rites with selfish motives can only lead to the enjoyment of heavenly pleasures for a limited time, resulting in rebirth; it does not lead to final liberation.[339] But:
   "A person who follows the path of disinterested devotion to me, directly attains to me only ..." [340]
3. The worship should not be restricted to that of idols but is to be offered to all forms of the Lord:
   "He who foolishly neglects me, the controller of the world dwelling as a Soul (*ātman*) in all beings, and worships merely the images, is (as if) offering oblations in ashes (instead of in the fire)." [341]
   But although the Lord is present everywhere the idol worship is recommended to those devotees who have not realized this truth.[342]

Aims of Pūjā

At the beginning of the *pūjā* its performance has to be declared by the *saṃkalpa* formula[343] which specifies the kind of *pūjā* that is going to take place and the fruit that is desired. According to the *dharmaśāstras* the *saṃkalpa* is necessary for the performance of all religious acts (including the daily bath and handing over of gifts), for in strict theory a rite yields its complete fruit only when it is performed consciously.[344]

Contrary to this many popular stories tell about people who gained much reward by unconsciously fulfilling the conditions of a *vrata*.[345] In any case, the conscious performance of a rite yields more reward.[346]

[338] Cf. BhP 3.32.5–7 and 3.29.15–16.
[339] BhP 3.32.3.
[340] BhP 11.27.53 (translation by Tagare).
[341] BhP 3.29.22 (translation by Tagare). For the "places of *pūjā*" (*pūjāsthānas*) cf. pp. 43ff.
[342] Cf. BhP 3.29.25:
arcādāv arcayet tāvad īśvaraṃ māṃ svakarmakṛt|
yāvan na veda svahṛdi sarvabhūteṣv avasthitam||
[343] Cf. pp. 113ff.; cf. further Ghosha (1871), p. XXIII (app.).
[344] BhavP (quoted by Dave, p. 405,5–6):
saṃkalpena vinā karma yat kiṃcit kurute janaḥ|
phalaṃ cāpy alpakaṃ tasya dharmasyārdhakṣayo bhavet ||
[345] Cf. the famous story of the hunter who gained the merit of the Śivarātrivrata by unconsciously fulfilling the rulings laid down for this *vrata* in Śiva-Purāṇa, Koṭirudra-Saṃhitā, chap. 40, v. 4ff.
[346] BhP 10.24.6:
jñātvājñātvā ca karmāṇi jano 'yam anutiṣṭhati |
viduṣo karmasiddhiḥ syāt tathā nāviduṣo bhavet||

The wishes pronounced by the worshipper in the *saṃkalpa* formula of the daily *pūjā* are of general nature and pre-given by the text of the *pūjā* which cannot be deliberately altered: "... [I shall perform *pūjā*] for obtaining for myself the fruit which is vouched for in the *śruti* and the Purāṇas, for obtaining for us with family and dependents [with bipeds and quadrupeds] increase of happiness, stability [long] life, health, wealth and for an all-out prosperity, for the satisfaction of the noble deity so and so ..."[347]

Naimittikapūjās have their specific pre-given declaration formulas which slightly differ. Optional (*kāmya*) *pūjās* are characterized by the desire for the fulfilment of a particular material wish or the declared aim to harm others by such acts as the *ṣaṭkarmas* ("black magic")[348].

The *saṃkalpa* is in a sense completed in the dedication (*saṃnyāsa* / *samarpaṇa*)[349] at the end of the *pūjā*, which expresses the wish that the deity be pleased with the worship[350] and includes the dedication of the fruits of the ritual to *brahman*, the highest principle[351]. Without this dedication the worshipper cannot obtain any result.[352] This is not only in spite of his dedication of the merit but because of it that the ritual is believed to bear the fruit which is desired by the devotee. The deity, having accepted the offerings of the *pūjā*, which are given in the same manner as to a distinguished guest[353] has thereby been connected with the devotee and – being pleased – is bound to fulfil his wishes.[354] The devotee offers to his god and thereby adds to the god's power that he may be able to give and that "the life process may not stagnate because of any lack of potency".[355] This exchange is also indicated by the practice of returning a part of the offerings brought to the temple by the devotee. After the *pūjā* the food offered to the idol (*naivedya*) becomes god's "grace" (*prasāda*) and is eaten by the worshippers with devotion, who thereby earn merit and

[347] Cf. p. 115.
[348] Cf. pp. 183–184.
[349] Cf. p. 180.
[350] One of the aims declared in the *saṃkalpa* was the pleasing of the deity.
[351] This is done with the formula: *idaṃ na mama* / *oṃ tat sad brahmārpaṇam astu* / – Cf. also p. 149.
[352] Cf. p. 180.
[353] For *pūjās* as having the characteristics of a guest ritual cf. p. 30.
[354] Cf. HEILER (1961), p. 208.
[355] Cf. GONDA (1965 a), p. 215. The old formula "*do-ut-des*" or with TS 1.8.4.1 and ŚB 2.5.3.19 "*dehi me dadāmi te*" should be replaced by "*do-ut-possis-dare*" (p. 214).

communicate with the god. The water used in bathing the idol is looked upon as sacred water (*tīrtha*) and is drunk; the flowers offered (*nirmālya*) are placed on the head. In all these cases the devotee partakes of the "left-overs" (*ucchiṣṭa*) of the deity in the belief that it will enable him to obtain power.

As the daily *pūjā* – and to a certain extent also the *naimittikapūjās* – are duties of the householder enjoined by the *dharmaśāstras*, the omission of which would be an offence[356] for which atonement (*prāyaścitta*) is due, the devotee cannot expect the fulfilment of special desires from the performance of these rituals, although he pronounces general wishes for his well-being. In spite of this fact these types of *pūjā* are said to be beneficial[357] to the worshipper on a material as well as spiritual level.[358] According to popular beliefs recorded in Bhaktiprakāśa p. 80,22–27 (quoting Bṛhannāradīya) the devoted performer of Śiva's or Viṣṇu's *pūjā* is always surrounded by Lakṣmī, the goddess of wealth, and by all other gods. He is protected from fire, thieves, ghosts and influence of evil heavenly bodies. But the extraordinary results on the material level (wealth, offspring, victory, heavenly pleasures) vouched for in the Purāṇas and other texts refer to the optional (*kāmya*) *pūjā*, the performance of which is selected by the devotee according to the result they promise.[359]

But apart from worldly enjoyment (*bhukti*) the Purāṇas claim the attainment of liberation (*mukti*) through practicing *pūjās* and *vratas*.[360]

[356] Nyāyamālāvistara 6.3.2: *nityākaraṇe pratyavāyaprāyaścitte śāstreṣv avagamyete* /

[357] Cf. MSm 4.156:
ācārāl labhate hy āyur ācārād īpsitāḥ prajāḥ /
ācārād dhanam akṣayyam ācāro hanty alakṣaṇam //

Here the beneficial results accruing from the observance of one's caste duties are described; cf. similarly Nityācārapradīpa, vol. 1, pp. 4–12 for a discussion of the fruits of *nitya*, *naimittika* and *kāmya* rites. Parama-Saṃhitā 6.47–48 ab states: "Even to one who does not wish for anything, prosperity or wealth is ever on the increase. Even one who wishes to gain an object gains that object for certain by offering worship to the Supreme God giving up that actual purpose." (Translation by AIYANGAR).

[358] Ritual activity is believed to produce not only concrete effects in the phenomenal world but also unseen spiritual merit. Cf. GONDA (1980 b), p. 478.

[359] In case a devotee's desire is not fulfilled it may occur that he tries to exercise force on the deity by immersing a *śivaliṅga* in water or by heaping stones on the idol's head until his wish has been met with (cf. also ABBOTT [1932], pp. 465–466). Such practices can still be observed in the countryside.

[360] E.g. PP p. 7,14–15 (quoting SkP):
bhaumān manorathān svargaṃ svargivandyaṃ tathā padam /
prāpnoty ārādhite viṣṇau nirvāṇam api cottamam /

The results of the performance of *pūjās* are further said to exceed those of the complicated Vedic sacrifices.[361] This problem needs further discussion.

According to some authorities, like Śaṅkara[362], there is no way to liberation (*mokṣa*, *mukti*) except by knowledge. Others state that mere knowledge does not lead to *mokṣa*. Thus Lakṣmīdhara[363], explaining BhG 3.3–9 quotes Yogin Yājñavalkya who argues that *karma* and *jñāna* should be applied together, and condemns the view that liberation is to be achieved by knowledge alone and by giving up all acts that are enjoined by the texts.[364] Therefore *kāmya* rites and forbidden acts have to be abandoned if *mokṣa* is desired, whereas the daily (*nitya*) and *naimittika* rites have to be continued in order to avoid the sin which would accrue from the non–performance of these two.[365] But expectations for their invisible (*adṛṣṭa*) fruit have to be given up.[366]

Jñānārṇavatantra 8.13 ab:

evaṃ pūjāvidhiṃ kuryād bhogamokṣaphalāptaye /

and Bhaktiprakāśa p. 80,13:

arcanaṃ pūjā / sā cābhyudayaniḥśreyasahetur iti tatra tatroktam /

[361] E.g. PP p. 6.17 (quoting SkP):

na viṣṇvārādhanāt puṇyaṃ vidyate karma vaidikam /

[362] E.g. in his Bhāṣya on Brahmasūtra 4.3.14 (quoting the authority of Śvetāśvatara–Up. 3.8).

[363] Kṛtyakalpataru, Mokṣakāṇḍa p. 146,4–9:

jñānakarmasamāyogāt param āpnoti pūruṣam /
pṛthagbhāve na sidhyeta ubhe tasmāt samāśrayet //
jñānaṃ pradhānaṃ na tu karmahīnaṃ
karma pradhānaṃ na tu buddhihīnam /
tasmāt dvayor eva bhavet tu siddhiḥ
na hy ekapakṣo vihagaḥ prayāti //

Also Nityācārapaddhati p. 7,17–18:

ayam eva kriyāyogo jñāṇayogasya sādhakaḥ /
karmayogaṃ vinā jñānaṃ kasya cin neha dṛśyate //

[364] Kṛtyakalpataru, Mokṣakāṇḍa p. 149,3–5: *jñānād eva kevalān muktir iti sarvaṃ śrautaṃ smārtaṃ karma na kartavyaṃ bandhahetutvād iti nirākṛtam /*

[365] Cf. Ślokavārttika (*saṃbandhākṣepavāda*) 5.210:

mokṣārthī na pravarteta tatra kāmyaniṣiddhayoḥ /
nityanaimittike kuryāt pratyavāyajihāsayā //

Further BhG 18.9:

kāryam ity eva yat karma niyataṃ kriyate 'rjuna /
saṅgaṃ tyaktvā phalaṃ caiva sa tyāgaḥ sāttviko mataḥ //

[366] Kṛtyakalpataru, Mokṣakāṇḍa p. 155,7–8; further Caturvargacintāmaṇi vol. 2, pt. 1, p. 11,14–15 (quoting Viśvāmitra):

mokṣāyedaṃ karomīti saṃkalpya kriyate tu yat /
tat karma rājasaṃ jñeyaṃ na sākṣān mokṣakṛd bhavet //

According to Lakṣmīdhara such *karma* leading to *mokṣa* is the worship of the Lord (*bhagavadārādhana*).[367] In fact all acts which are not done as adoration of god are futile and cause bondage.[368] Therefore all actions should become an offering to god and should be done without attachment in the belief that one is not doing anything but god is acting. Similar ideas have been propagated by the *bhakti* theoreticians who have included *pūjā* / *arcana* as one part of their spiritual practice.[369]

The contribution of *karmayoga* towards liberation which is finally an act of knowledge is the purification of the mind, which is a precondition of *mokṣa*.[370] "If with intensive devotion generated through desire for seeking the feet of the lotus–navelled God, a person, by his own mental efforts, cleanses all the dirt and impurities clogged on his heart due to three *guṇas* and acts (resulting in merit and sin), the soul (which pre–exists there) directly reveals himself in that extremely pure heart like the light of the sun becomes visible to clear eyes."[371] Performance of more elaborate rites leads to greater purification than that of small rites and is therefore superior.[372] As the ideal of a person who has achieved liberation while performing actions (*karmayoga*) the BhG names king Janaka of Videha.[373]

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[367] Kṛtyakalpataru, Mokṣakāṇḍa p. 150,22–23: *īśvarārādhanārthe ca kriyamāṇe karmaṇi nāsti vaiṣamyam /*

[368] Ibid. p. 149,9–10: *īśvarārādhanārthaṃ karma varjayitvānyat svargādiphalārthaṃ karma bandhāya bhavati /*

[369] For *bhakti* as a way *to mukti* cf. Bhaktiprakāśa p. 2,14–29; Dhavamony (1971), pp. 217–223 and 351–360.

[370] Cf. BhG 18.5.:

yajñadānatapaḥkarma na tyājyaṃ kāryam eva tat /
yajño dānaṃ tapaś caiva pāvanāni manīṣiṇām //

Cf. Śiva–Purāṇa, Rudra–Saṃhitā, Sṛṣṭikhaṇḍa, chap. 12, v. 72: When freed of its impurities by the worship of gods the mind can absorb the dye of knowledge when it arises. Cf. further the discussion in PP p. 165,19–22: *jñānadvārā mokṣaprayojake cittaśuddhirūpe phale tāratamyasaṃbhavān naiva doṣaḥ / bhāgavatādau mokṣahetutvābhidhānaṃ tu sattvaśuddhidvārā bodhyam /* Further Kṛtyakalpataru, Mokṣakāṇḍa p. 148,20–21 (unidentified quote):

jñānam utpadyate puṃsāṃ kṣayāt pāpasya karmaṇaḥ /
yathādarśatalaprakhye paśyed ātmānam ātmani //

According to BhG 10.10–11 the Lord gives to his devout worshippers that knowledge which leads to liberation:

teṣāṃ satatayuktānāṃ bhajatāṃ prītipūrvakam /
dadāmi buddhiyogaṃ taṃ yena māṃ upayānti te //
teṣām evānukampārtham aham ajñānajaṃ tamaḥ /
nāśayāmy ātmabhāvastho jñānadīpena bhāsvatā //

[371] BhP 11.3.40 (translation by Tagare).

[372] Cf. PP p. 165,9f.

[373] BhG 3.20.

A Note on Mental Pūjā

Mental (*mānasa*) *pūjā* belongs to the interiorized forms of rituals, like mental bath (*mānasasnāna*)[374], mental fire sacrifice (*mānasahoma*)[375] or mental repetition of a *mantra* (*mānasajapa*), which often form part of the interior / inner worship or "sacrifice" (*antaryāga*)[376] as opposed to outward / outer worship or "sacrifice" (*bāhyayāga*)[377] in Tāntric worship. In the mental *pūjā* services (*upacāra*) are offered in analogy[378] to those offered in the outer *pūjā*, there being no difference regarding the items and the sequence of offerings. The mental *pūjā* cannot be thought of without the idea of the outward *pūjā* on which it is modelled. But as imagination is unrestricted, more services – and among them rare and expensive ones of best quality and any season – may be given. The idol receiving these offerings is a mental one.[379] In Tāntric forms of *pūjā* the mental *pūjā* usually comes first. In the following outer *pūjā* the deity (who was worshipped mentally as being present in the devotee's heart) comes into the idol (or *yantra*) and is worshipped outwardly. Even then the deity does not cease to be present in the devotee's heart for the time of the outer *pūjā*, as a light from which another light has been taken does not cease to burn.[380]

Apart from purely Tāntric works the Purāṇas describe the mental *pūjā*.[381] Among works in Mar. language the small treatise Mānasapūjā[382] by the saint Rāmdās and a work with the same title attributed[383] to the saint Veḍiyā Nāgeś[384] are dedicated to this form of worship. Rāmdās further treats of *mānasapūjā* in his Dāsabodha[385] in connection with

374 E.g. Tārābhaktisudhārṇava 131.28f.

375 E.g. Jayākhya-Saṃhitā 12.115–130.

376 Cf. Saubhāgyabhāskara p. 5,21–22: *antaryāgo nāma ... mānasī devapūjā.*

377 For this opposition e.g. Lakṣmītantra, chap. 36 (*antaryāga*) and chap. 37 (*bāhyayāga*); Jayākhya-Saṃhitā chap. 12 and 13; further Smith (1975–80), index.

378 Cf. Lakṣmītantra 36.147:
yaḥ kramo 'bhihito bāhye sa sarvo mānase 'tra tu /

379 The mental idol (*manomayī pratimā*) is one of eight kinds of idols mentioned in BhP 11.27.12.

380 Cf. MNT 6.65 c (*dīpād dīpāntaram iva*).

381 E.g. Mudgala-Purāṇa 5.38.5–78.

382 Printed in Samarthagranthabhāṇḍār pp. 612–619.

383 According to Śahā, Aprakāśit Veḍiyā Nāgeś, pp. 4–5 the work was probably written by Varadatta (1738–1798 A.D.) and not by Veḍiyā Nāgeś.

384 Cf. Cāṃdorkar (1932), pp. 131–135.

385 Dāsabodha, ed. S. S. Dev, Mumbaī [11]1982, 4.5.31–33. For a selection of Mar. articles (quoting many examples from the works of Mahārāṣṭrian saints) on the topic *mānasapūjā* cf. Mānasapūjā–viśeṣāṅka of the Mar. periodical Puruṣārtha, Oct.–Dec. 1977.

arcanabhakti[386]. *Mānasapūjā* is also a theme of *stotra* literature, e.g. Śrīviṭṭhaladhyānamānasapūjā by Kāśinātha Upādhyāya[387] or Rāmamānasikapūjā[388].

The famous Vyaṅkaṭeśastotra[389] by Devadās in Old Mar. incorporates a mental worship (verses 70ff.) where sixteen services are offered accompanied by the recitation of the PS. Other *stotras* related to this topic are the Gaṇeśamānasapūjāstotra[390], Vighneśvaramānasika[391], Gokarṇeśvaramānasikārādhana (Gokarṇamānasikapūjā)[392]. Tradition ascribes to Śaṅkara the Śivamānasapūjā(stotra)[393] as well as the Mṛtyuñjayamānasapūjāstotra[394] in forty–six verses, where a variety of services is offered, especially a great number of food preparations. The famous and very popular Śivamānasapūjā follows here in translation:

Mental Pūjā of Śiva[395]

O god, ocean of compassion, lord of animals / souls, accept a seat prepared with jewels and a bath with cool water, a heavenly [silken] garment, ornaments [studded] with varied jewels, sandalwood paste enriched with the fragrance of musk, flowers consisting of *jātī*, *campaka* [flowers] and *bilva* leaves, and incense as well as a lamp, [all] offered in my heart. (1)

O Lord, accept in a golden plate which is prepared with pieces of nine jewels ghee, a milk preparation, food of five kinds together with milk and curd, a banana, a drink, a great number of vegetables, tasty water, betel enriched with pieces of camphor which I have shaped in my mind with devotion. (2)

An umbrella, a pair of chowries and a fan, a spotless mirror, art performances of *vīṇa*, kettle–drum, drum, *kāhala*, singing as well as dancing, prostration with eight limbs, various kinds of hymns of praise, all that, O mighty one, I offer you in my imagination. O Lord, accept the *pūjā*. (3)

386 For *arcana* as one part of nine–fold *bhakti* cf. p. 81.

387 Cf. Bhise (1981), pp. 63–72.

388 Printed BSR pp. 576–581.

389 Cf. Abbott (1929), pp. 81–96 (translation) and pp. 238–247 (text).

390 In: Stotrasamuccaya vol. 1, pp. 1–3.

391 Ibid. pp. 4–13.

392 Ibid. pp. 161–165.

393 Text in BSR p. 224.

394 Ibid. pp. 333–338.

395 Ibid. p. 224.

[My] self are you, [my] mind is Pārvatī, [my] vital breaths are [your] attendants, [my] body is [your] house, [my] enjoyment one after the other of the objects of senses is your *pūjā*, [my] sleep is the state of *samādhi*, the walking of [my] feet the act of circumambulation, all [my] words are hymns of praise, [– in brief,] whatever action I perform, that all is, O Śiva, your worship. (4)

Whatever offence I committed by [my] hands or [my] feet, [whatever offence occurred] from [my] words or [my] body or [my] acts, from hearing, seeing or [whatever offence I committed] mentally, whether consciously or unconsciously[396], all that forgive me. Victory, victory [to you], O ocean of compassion, O noble Mahādeva, O Śiva. (5)

In the first three verses of this *stotra* the devotee devises items of the best quality as offerings. With the fourth stanza he offers the bodily functions and activities as acts of worship and his body as Śiva's temple.[397] The last stanza begs forgiveness for offences committed consciously or unconsciously.

Sometimes the offerings of the mental *pūjā* are understood symbolically as in the following passage which reflects a yogic experience. "The lotus of the devotee's heart is offered as the deity's seat (*āsana*), the nectar (*amṛta*) flowing from the *sahasrāracakra* as water for washing the feet (*pādya*), the mind as *arghya* offering, [again] the nectar flowing from the *sahasrāra* as water for sipping (*ācamanīya*) . . . the essence of smell (*gandhatattva*) as sandalwood paste / scent (*gandha*) . . . the functions of the senses and restlessness of the mind as dance (*nṛtya*) . . . non–injury (*ahiṃsā*), forgiveness etc., as flowers, lust (*kāma*) and anger (*krodha*) as *bali* offerings."[398]

Mānasapūjā – as other mental acts[399] – is said to be far superior to

[396] Read *viditam* and *aviditam* for *vihitam* and *avihitam* in the *stotra* text, as the current readings do not yield an appropriate meaning.

[397] Similarly BhP 9.4.15ff. narrates the story of king Ambarīṣa, the ideal of a *bhakta*, who offered all his bodily activities as services to the Lord (cf. p. 81). Cf. further Saundaryalaharī v. 27 and Bhāskararāya's commentary on the Bhāvanopaniṣat 31 (p. 16,13ff.).

[398] MNT 5.142ff.

[399] Cf. also Mahānārāyaṇa–Up. 515: *mānasam iti vidvāṃsas tasmād vidvāṃsa eva mānase ramante* / and 529: *mānasaṃ vai prājāpatyaṃ pavitraṃ mānasena manasā sādhu paśyati manasā ṛṣayaḥ prajā asṛjanta mānase sarvaṃ pratiṣṭhitaṃ tasmān mānasaṃ paramaṃ vadanti* / – Of the three kinds of *japa*, the mental one is the highest: Cf. Rāghavabhaṭṭa's commentary on ŚT (quoting Vāyavīya–Saṃhitā) p. 664,23–24:

uccair japo viśiṣṭaḥ syād yajñāder daśabhir guṇaiḥ/
upāṃśuḥ syāc chataguṇaḥ sahasro mānasaḥ smṛtaḥ /

Further Kane 4, pp. 44–45.

outer worship[400], when performed correctly. Contrary to outer *pūjā*, which may be degraded to a purely mechanical performance, mental *pūjā* cannot be done absent–minded. It demands full concentration of one's mind, which can only be achieved by long practice. While outer *pūjā* requires the use of utensils and materials to be offered, mental *pūjā* could be done independently. But purificatory rites, similar to the ones preceding the outer worship, bathing, cleaning one's teeth etc.[401], have to be performed mentally first. In actual practice mental *pūjā* is generally connected with outer *pūjā*, which follows it. Many texts explain interior and exterior worship as being complementary to the effect that one should not be performed without the other.[402]

As a substitute for outer worship mental *pūjā* is only allowed to

1. trained persons[403] who have the capacity[404] to perform this difficult form of worship[405]
2. householders in an exceptional case of a total lack of offerings. As long as any kind of substitute can be obtained the householder is enjoined

[400] E.g. Parama–Saṃhitā 4.70 cd:
sarveṣām eva yāgānāṃ mānaso yāga uttamaḥ /

[401] Cf. Kālikā–Purāṇa 60.28:
maitraṃ prasādhanaṃ snānaṃ dantadhāvanakarma vai /
anyac ca sarvaṃ manasā kṛtvā kuryāc ca pūjanam //

[402] Thus the *mānasapūjā* described in Mudgala–Purāṇa 5.38.5–78 precedes the *bāhyapūjā* (according to 5.39.2).

[403] Cf. Niruttaratantra, chap. 7 (quoted in Avalon [⁵1978], vol. 2, p. 424): "Only Sādhakas of Vīrabhāva and Divyabhāva are competent to perform mental worship." For mental *pūjā* obligatory to ascetics see Bakker (1986), pt. 1, p. 77.

[404] Cf. S. C. V. Bhattacharya (= Avalon [⁵1978], vol. 2, pp. 483–494, ridiculing the approach of untrained persons to mental *pūjā* with symbolic offerings: "It is true that for one who offers handfuls of flowers of non–māyā . . . there is no necessity for offering handfuls of real flowers. But it is difficult to restrain one's laughter at the mere thought that a Jīva of the Saṃsāra who . . . is wholly engrossed in feelings of lust and anger . . . will offer non–māyā .. as flowers . . . nothing can be more foolish on your part than to proceed to collect and fill your flower–vessel with flowers of a kind of which there is not even one plant in your garden."

[405] Kramasaṃdarbha p. 161,6–15 ad BhP 7.5.23 (quoting from the Brahmavaivarta–Purāṇa) narrates the story of a poor Brahmin – absorbed in mental *pūjā* – who burnt his finger while offering cooked food mentally.

to use it, and only if nothing can be found mental *pūjā* is prescribed.[406]

From the strict monistic position the performance of *pūjā*, which is conditioned by dualism, appears as an act that is finally meaningless. This has occasionally been pronounced.[407] In the well-known Parā Pūjā[408] attributed to Śaṅkara that performance of *pūjā* appears to be the adequate form of worship where the devotee worships (mentally) "in all [outer] conditions and at all times".

Highest worship

"Where summon by invocation that which fills all?
Where is the seat for the holder of all?
Why give water for foot washing or oblation
to one who is transparently clear,
and water for rinsing the mouth to one who is pure? (1)

Why a bath for one free of blemish,
and a vestment for one who encompasses all?
Why a sacred thread for one who needs no support.
Why an ornament for one who is beautiful? (2)

Why [offer] perfume to one without stain?
And why [offer] flowers to one without *vāsanā*[409].
Why incense to one free of all scenting,
and a light to one who is self-luminous? (3)

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[406] Parama-Saṃhitā 5.73:
dravyālābhe tu pūjāyāṃ puṣpair api samarcayet |
puṣpālābhe tu toyena toyālābhe tu cetasā ||
Similarly Ācārendu p. 187,7–9; Gandharvatantra 25.35–36 ab. Further Gandharvatantra 12.34:
kevalaṃ mānasenaiva naiva siddho bhavet gṛhī |
sabāhyena tu tenaiva gṛhastho munipuṅgavaḥ ||

[407] Cf. MNT 14.123 and 125 ab: *Pūjā* is the union of the worshipper and the worshipped; but for him who realizes that all things are *brahman* there is neither *yoga* nor *pūjā*. – Avadhūtagītā 4.1:
nāvāhanaṃ naiva visarjanaṃ vā puṣpāṇi patrāṇi kathaṃ bhavanti |
dhyānāni mantrāṇi kathaṃ bhavanti samāsamaṃ caiva śivārcanaṃ vā ||

[408] This text (with *v. l.*) is printed as the first part (question of a student) of a "Nirguṇamānasapūjā" to which a *guru* replies in a second part in "Complete Works of Sri Sankaracharya vol. 1, Stotras. Madras 1910, rev. ed. 1981, pp. 369–373."

[409] Note Gussner (1973), p. 202: "Nirvāsanasya is a pun, meaning either without perfume or without karmic residue."

How can there be a food offering to one ever-satisfied,
and the after-meal spice to one all-pervading?
What fruit offering can there be for the
giver of fruits, or gift to the Lord of Lakṣmī? (4)

Why should there be ritual waving of lamps
for one who is self-luminous?
How a circumambulation of one whose extent is without end?
How can there be bowing in the case of one who has no second?
(5)

How should there be a leave taking
of that which is full both within and without?
This verily is the highest worship
in all conditions and at all times." (6)[410]

Modern Trends

In contemporary India the number of Hindus who regularly perform the lengthy and sometimes complicated rites prescribed by the *dharmaśāstras* is decreasing. Vedic sacrifices are rarely taking place and of the series of purificatory rites (*saṃskāra*)[411] mainly the *upanayana* and marriage are now being performed, and even these often in a modern abridged or changed form – at least in educated sections of urban areas. The performance of *pūjā*, too, is undergoing some changes.

There are several reasons for this development. The daily and occasional duties enjoined by the texts are too numerous and too complicated so that – owing to the pressures of the modern life style – only few can spare the time that is required for such performances. Many have lost faith in the effects of such rituals and fail to understand their significance. Accordingly many religious festivals have been reduced to purely social gatherings with excessive eating of sweets. The increasing Western influence has led to the alienation from traditional practices in favour of a sometimes blind imitation of "Western" customs. In addition there is often no proper understanding of the significance of the ritual even on the part of the officiating priests who sometimes allow the rituals to be de-

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[410] Translation by Gussner (1973), pp. 202–204, based on his critical edition of the text.

[411] Cf. fn. 22 on p. 33.

graded to a purely mechanical performance.[412] With the decreasing number of professional priests it is at times hard to engage someone to preside over a ritual. The few available ones often perform their duties hurriedly being over–burdened by work and – according to a frequently mentioned complaint – solely with the gift (*dakṣiṇā*) in view.

Repeated criticism of the practices connected with idol worship from Christians, Muslims and groups within Hinduism itself has shaken the faith in the meaning of idol worship and led to attempts at a new interpretation. Idol worship has been severly criticized[413] by Dayānand Sarasvatī (1824–1883 A.D.), the founder of the Ārya Samāj. In his Satyārthaprakāśa "sixteen defects of the mūrtipūjā" (pp. 491,3–493,4) have been enumerated, most of which are faults ascribed to the *pujārīs*. These are accused of spending the money earned in temple service for visiting prostitutes, consuming alcohol and meat (items prohibited for Brahmins). They are said to beg for alms in the deity's name (pp. 549,2–550,27) with the effect that their bad behaviour has spread everywhere and contributed to the ruin of the country (p. 496,15–17). Accordingly the author suggests the "etymological" explanation of the word *pujārī* as "enemy of *pūjā*" (*pūjā* + *ari*) (p. 495,16–18). According to him the real meaning of *pūjā* is "honouring" (*satkār*) of respectable people (p. 157,12–13; p. 407,11–12) and the true meaning of *pañcāyatanapūjā*[414] is "honouring 1. the mother 2. father 3. *ācārya* 4. a guest possessing noble qualities 5. husband / wife by the respective partners" (pp. 493,5–495,8).

A similar interpretation of *pūjā* has been offered by Vinobā Bhāve (1895–1982 A.D.) who states that "service rendered to the people, especially to villagers, is idol–worship performed in a spirit of *bhakti*, because the collectivity of the people is God"[415].

New groups within Hinduism are not favourably disposed towards *pūjā* and usually omit it in favour of practices like repetition of a *mantra*

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412 Cf. the discussion on *karmakāṇḍa* p. 80.

413 Cf. Satyārthaprakāśa: In the Vedas there is not even a syllable about performing *mūrtipūjā* of stones etc. and of invocation (*āvāhana*) and dismissal (*visarjana*) of the highest Being. (p. 485,2–5) The *mantras* used for infusing the idol with life (*prāṇapratiṣṭhā*) have come from false Tantra books, which are opposed to the Veda. (p. 485,7–13) Just as there is not even one *mantra* in the Veda that has *āvāhana*, *prāṇapratiṣṭhā*, etc., an idol of stone, etc. as object, likewise there is no statement "I offer a bath" etc. (p. 485,16–19) – For criticism of idol worship by groups within Hinduism cf. Farquhar (1915), pp. 297–350.

414 For *pañcāyatanapūjā* cf. p. 49f.

415 Vinobā ke vicār, Bhāg 2. Delhi³1952, p. 188; quoted by Hacker (1978), p. 599 n. 35.

(*japa*), devotional singing (*bhajana*) and meditation (*dhyāna*) as the beneficial effect of these practices on the individual's mind can seemingly be experienced easier. Simultaneously there are efforts to adopt the rituals which are enjoined by the *dharmaśāstras* to the modern life style and rhythm. Such modernizations mainly concern

1. the authorization (*adhikāra*) for the performance
2. the material used
3. the mode of performance.

ad 1) Traditionally only men belonging to the three upper castes (i.e. Brahmins, Kṣatriyas and Vaiśyas) who have acquired the authorization to recite the Veda by the *upanayana* ceremony, are entitled to perform the *pūjā* with employment of Vedic *mantras*;[416] whereas women and Śūdras are permitted to worship with Paurāṇic *mantras*, the "*namaskāra–mantra*" or without the recitation of *mantras*. It seems that in olden times at least in some cases the *upanayana* was also performed for girls[417] who thereby acquired the right to recite the Veda. But this custom was abandoned in the Indian Middle Ages. Since 1976 a private movement in Puṇe, known as Śrī–Śaṅkar–Sevā–Samitī led by S. H. Thatte has been trying to reinstal women in their old rites. A considerable number of married women – among them allegedly also Non–Brahmins – have been trained in the recitation of Vedic *sūktas*, traditional performance of *pūjās* and *smārta yajñas* to enable them to work as officiating priests. This movement imitates partly the activities of a group of unmarried women of Sākurī[418] belonging to the Śrīkanyākumārī–Sthān, founded about sixty years ago by a certain Upāsanī Mahārāj. These women are well known for their performance of Vedic recitation according to the tradition of the White Yajurveda and their skill in performing *smārta yajñas*. These activities, however, are not appreciated by all.

An attempt to meet with the problem of non–availability of priests is made by the publishers of an increasing number of popular "do–it–yourself"–books[419] which endeavour to enable the individual to perform his own *pūjā* without the guidance and supervision of a priest. These books

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416 Cf. p. 56.

417 For the *upanayana* of girls cf. Kane 2, pp. 293–295; Altekar (1956), p. 397. The Dharmanirṇaya–Maṇḍaḷ (cf. p. 97) has tried to introduce the *upanayana* for girls again. – For the position of women in Brahmanical ritual cf. Winternitz (1920), pp. 8–15.

418 This is a village near Ahmadnagar (Mahārāṣṭra).

419 Cf. Mar. titles like "Svayaṃpurohit" (Self–priest) or "Tuṃce Lakṣmīpūjan tumhīc karā" (Perform your Lakṣmīpūjā yourself). Cf. also p. 43.

provide all necessary explanations in regional languages along with a translation of the Skt. *mantras*. Pre-recorded cassettes are also on the market attempting to serve the same purpose.

ad 2) In the current *pūjās* those services (*upacāra*) which are not to hand are frequently substituted by an offering of unbroken rice grains (*akṣata*). This is, however, permitted by the texts.[420] Utensils used in the worship that were traditionally manufactured of copper, brass or silver in accordance with the instructions laid down by the *dharmaśāstras* are now often made of stainless steel just as the kitchen utensils. The authority of the *śāstras* cannot be consulted in this matter owing to the non-availability of this material at their times. Until recently orthodox people did not allow artificial lighting (electric lamps or neon-light) in the inner shrines at home or in temples, as it was believed to be harmful. Today neon-light is frequently being used in many places – as are also other products of modern civilization, flickering light decorations and loud-speakers. The worshipper's garment which should consist of two pieces of unstitched garment in case of men and a *sakaccha*[421] sari (Mar. *sāḍī*) in case of women, is not always in accordance with the rule. Often the upper garment is found missing or is substituted by a modern stitched shirt.

ad 3) Traditionally *pūjā* is performed by only one member of the joint family[422] who includes the other members when pronouncing the declaration (*saṃkalpa*) formula. Orthodox Hinduism does not know a congregational worship performed by all members jointly. Exceptional cases seem to be the *pūjās* forming part of the Maṅgalāgaurīvrata[423] and the Vaṭasāvitrīvrata[424] where several women worship simultaneously directed by one priest, but everybody for himself. Admittedly in imitation of the Christian mass the Bhārata Samāja (= Theosophical Society, Adyar)[425] introduced a public worship service for Hindus. "All these great faiths ⟨ = Hinduism, Buddhism, Zoroastrianism⟩ deal with their members individually; each man goes to the temple, makes his own prayer and offering, and comes away. Thousands may be offering the very same prayers simultaneously, but each is doing so independently of the others. The thought of producing

[420] Cf. p. 65 for the use of substitutes in *pūjā*.

[421] Cf. pp. 58–60 for the garments to be worn at the time of *pūjā*.

[422] Cf. pp. 56–57.

[423] Cf. p. 186 for this *vrata*.

[424] Cf. p. 186 for this *vrata*.

[425] This movement with headquarters in Adyar (Madras) is not only restricted to Mahārāṣṭra. I am unable to say how far the newly created form of *pūjā* has been practiced.

a greater result by joining in a combined effort of devotion seems to have been officially introduced by the World-Teacher when he founded Christianity ... It occurred to Mr. Krishnamurti that the Hindu religion was just as capable of performing this wonderful and beautiful act of public service as the Christian; and he therefore set to work to have a simple but effective service compiled for public use, by bringing together a number of thoroughly well-known prayers and *mantras* so arranged as to produce the required effect."[426]

The type of *pūjā* which was the outcome of this reform is said to require not more than thirty minutes time. The priest (called *adhvaryu*) may be a man or woman of any caste well trained in the ritual and having devotion. As the "leader" of the *pūjā* he occupies no superior position but is considered the first among equals. The ritual itself, although called by the name *pūjā* has been changed considerably and does not even employ an idol (*mūrti*) to which services could be offered. Certain traditional *mantras* of the *pūjā* have been retained but rearranged; they are partly to be pronounced by the priest and partly by all in chorus.

The Bhārata Samāja – aiming at the restoration of Hinduism – tried to introduce modernized and abridged forms of other rituals, too, which were compiled with the help of Paṇḍit A. Mahādeva Śāstrī. Accordingly the marriage ceremony which formerly continued for several days can be completed within a few hours following this new version. As a result of these activities a number of booklets appeared, like: "Vedic Upanayana Ritual in a simple Form", "Abridged Hindu Daily Practice", "Piṇḍa-Śrāddha in a simple Form", "The Daily Ritual of the Bhārata Samāja", "Vedic Marriage Ritual in a simple Form". All booklets supply an English translation of the Skt. *mantras*.

The Dharmanirṇaya-Maṇḍaḷ was a Mahārāṣṭrian movement which endeavoured to adopt Hindu rituals to the requirements of modern life. Founded by Svāmī Kevalānand Sarasvatī (Vāī / Mahārāṣṭra), Dhuṇḍirāj Dīkṣit Bāpaṭ and Paṇḍit Raghunāthśāstrī Kokje as Tattvaniṣṭhaparivartanavādipariṣad at Thāṇe (near Bombay) in 1934, the organization had its office at Loṇāvaḷe from 1938 and has been transferred to the premises of the Jñānaprabodhinī (Puṇe) in 1976. The founders aimed at creating simplified forms of the rituals based on the rulings enjoined by traditional *dharmaśāstras*, that could easily be performed by all Hindus. The booklets with the newly compiled *prayogas* include "Upanayana" (to which girls are also considered entitled), "Vivāha" (marriage), "Antyeṣṭi" (funeral rites),

[426] Leadbeater, p. II.

"Śrāddha" (rites related to the dead), "Vidhavā–punarvivāha" (remarriage for widows!), "Hindūkaraṇa" (conversion to Hinduism).

When the office of the organization was transferred to the Jñānaprabodhinī its concepts changed with the new persons who took charge of it, and the rituals were modified to the effect that in some cases the newly created rituals have nothing in common with the traditional ones except for the name. Only the "Vivāha(prayoga)" and "Antyeṣṭi(prayoga)" were reprinted (with slight alterations) in the form which had been created by the Dharmanirṇaya–Maṇḍaḷ, whereas the members of the Jñānaprabodhinī reformed and printed according to their own concepts "Dainaṃdina–upāsanā" (daily worship), "Upanayanavidhi", "Varṣārambhadina–upāsanā" (worship at the first day of the year), "Varṣāntadina–upāsanā" (worship at the last day of the year), "Yantrapūjan" (worship of machines / tools), "Śrīgaṇeśasthāpanāpūjāvidhi" (establishment and worship of [the temporary idol of] Gaṇeśa) and others. The *prāṇapratiṣṭhā* ceremony was completely reinterpreted, as many modern educated Hindus have lost faith in idol worship and attempt an interpretation of an idol as a mere symbol.[427]

The new form of the *upanayana* which according to the introduction of the *prayoga* text requires only one hour and forty–five minutes time is said to have been performed since 1973 in the Jñānaprabodhinī. Important characteristics of the new mode of worship propagated by the Jñānaprabodhinī are:

1. All devotees participate in the ritual. Accordingly the offering formulas are changed from the traditional singular forms to plural forms. It is believed that an understanding of the literal meaning of the employed Skt. *mantras* by everybody is essential. Therefore the Mar. translation of *mantras* is not only provided in the printed texts but read aloud along with the Skt. *mantras*. According to an ancient belief it is only the sound of especially the Vedic *mantras* which is important, and not the literal meaning of the *mantra*.[428] The members of the Jñānaprabodhinī, however, are of the opinion that only the meaning of the *mantras* is significant. These *mantras* are being recited in musical tunes accompanied by the Indian harmonium or other instruments.

[427] Cf. p. 53 for this problem.

[428] The view that the use of the recitation of the Veda is a spiritual one and that the *mantras* are not to convey a meaning is elaborately discussed and refuted in Sāyaṇa's preface to his Ṛgvedabhāṣya. Cf. also Gonda (1963), p. 276 for a discussion.

2. Utensils and materials used in the ritual are limited.
3. The ritual is claimed to be open to everybody. Only such *mantras* are said to have been employed which refer to the God worshipped by all religions, omitting those which refer to sectarian divinities.

From the previously described attempts of the Bhārata Samāja and Jñānaprabodhinī one especially notices that the new forms of rituals are created primarily to effect something. Thus the programme of the Bhārata Samāja[429] states explicitly that "well–known prayers and mantras" have been "arranged as to produce the required effect". Bhārata Samāja and Jñānaprabodhinī further claim to have created an "economic" worship service which achieves maximum of "effect" in a minimum of time. Thereby they seem to overlook the original meaning of religious worship which lies in praising and serving god and allowing the individual to grow spiritually in such an atmosphere.[430]

The emphasis laid on the translation of the Skt. *mantras* reveals the over–importance attached to a rational understanding of the ritual, which by its nature is concerned with the whole person, both body (with all its senses) and mind, and transcends the logical level of the mind. A rational "understanding" of the ritual is not required, especially not a historical knowledge about the development of symbols. And such an understanding is hardly found on the part of the worshipper, who performs religious acts in a prescribed manner, the prescription coming from a religious authority. As a side effect this modern development leads to independence from the priestly class which by the performance or supervision of rites that seemed unintelligible to a majority of people has been in possession of a means to exercise power.

However, religious reforms should be carried out by capable persons possessing talent and knowledge for translating the *mantras*, a gift for creating new forms, and experience. Time, place and utensils involved in the acts are not exterior "ornaments" but elements of the whole and have to be realized as such. The sequence of the various parts is determined by the logic of inner meaning; its change is just as impossible as it would be in some other ordinary sphere. In this sense some of the above mentioned reforms can perhaps not be called successful attempts. Accordingly the reformed versions of rituals of the Jñānaprabodhinī have been criticized as tiring since the Skt. text along with Mar. translation is being read. Time will show whether the new forms of *pūjā* will be able to survive. The

[429] Cf. p. 97.

[430] Cf. the discussion of *niṣkāma karma* on p. 86.

vivāhaprayoga in the version of the Dharmanirṇaya–Maṇḍaḷ (1939) is widely used at present. Due to increasing Western influence and alienation from traditional culture presently many Hindus are not even aware of the existing difference between the traditional practices and the newly created forms.

DAILY PŪJĀ

Ṣoḍaśopacārapūjā according to the ṚVBKS

PRELIMINARY REMARKS

In the following the *mantra* text of the *ṣoḍaśopacārapūjā* is provided together with translation and commentary. Illustrations of some parts of the ritual are found in the appendix. The source of the printed text is the *pūjā* section[1] of the ṚVBKS, a comprehensive practical handbook of rituals (*prayoga*) for the use of Mahārāṣṭrian Brahmins belonging to the Śākala school of the ṚV, which can be used for the worship of all deities. Due to the great number of Mahārāṣṭrians[2] belonging to this school their version of the *pūjā* text is widespread. Various editions and reprints of the ṚVBKS have appeared[3], incorporating more and more current rituals in the course of time. The "Brahmakarma"[4] edited and translated by BOURQUIN was probably an early edition of the ṚVBKS.

I have occasionally compared the readings of the ṚVBKS with those of other *prayoga* texts among which are the BBKS, Śuklayajuḥkāṇvaśākhīyabrahmakarma, Śuklayajurvedīyamādhyandinavājasaneyinām Āhnikasūtrāvali, ŚYKKP, HBKS. Popular books on *pūjā* in Mar. have also been consulted, like Avadhānī (1979, following the Mādhva–Vaiṣṇava tradition), P, PMP, PV, BMD, SDP, SPS. Such popular books usually do not indicate their sources and do not supply "critical" editions of texts in the modern sense. But because of their wide circulation they should not be neglected.

[1] Fol. 7 b.10–8 a. 8: *prātaḥsaṃdhyā* (for *ācamana* and *prāṇāyāma*, which are common to *saṃdhyā* and *pūjā*) and fol. 16 a.1–23 a. 2: *devapūjā*.

[2] There is a minority of people belonging to the Mādhyaṃdina and to the Kāṇva branches of the White (*śukla*) Yajurveda and the Hiraṇyakeśī branch of the Black (*kṛṣṇa*) Yajurveda, who employ different *mantras*, but there exists no living tradition of Sāmaveda or Atharvaveda in Mahārāṣṭra. For Vedic traditions in present-day India cf. STAAL (1983) vol. 1, pp. 169–171.

[3] According to KANE 5, p. 1134 the sixth edition appeared in 1936 (Veṅkaṭeśvar Press, Bombay).

[4] For this text cf. p. 8.

For the *mantras* from the ṚV which occur in the *pūjā* text AUFRECHT's edition of the ṚV has been used (accents have been omitted for technical reasons). In all cases the translations of these *mantras* (enclosed in quotation marks) have been quoted from GRIFFITH's Victorian translation without further indication. Casually the orthography has been modernized. The text of the AB follows AUFRECHT's edition. Misprints in the editions have usually not been noted.

TABLE OF SERVICES[5]

0 Preliminaries
- 0.1 *ācamana* (sipping of water)
- 0.2 *prāṇāyāma* (breath control)
- 0.3 *devatāvandana* (salutation to the gods)
- 0.4 *prārthanā* (prayer)
- 0.5 *deśakāloccāraṇa / saṃkalpa* (announcement of place and time / declaration)
- 0.6 *gaṇapatismaraṇa* (recalling Gaṇapati)
- 0.7 *āsanavidhi* (rite for [taking] the seat)
- 0.8 *nyāsa*
- 0.9 *kalaśapūjā* (worship of the vessel)
- 0.10 *śaṅkhapūjā* (worship of the conch)
- 0.11 *ghaṇṭāpūjā* (worship of the bell)
- 0.12 *dīpapūjā* (worship of the lamp)
- 0.13 *prokṣaṇa* (sprinkling)
- 0.14 *dhyāna* (meditation)

1 *ṣoḍaśopacārapūjā* I (worship with 16 services I)
- 1.1 *āvāhana* (invocation)
- 1.2 *āsana* (seat)
- 1.3 *pādya* (water for washing the feet)
- 1.4 *arghya* (*arghya* [water])
- 1.5 *ācamanīya* (water for sipping)
- 1.6 *snānīya* ([material] for bath)
  - 1.6.1 *payaḥsnāna* (bath with milk)
  - 1.6.2 *dadhisnāna* (bath with curd)
  - 1.6.3 *ghṛtasnāna* (bath with ghee)
  - 1.6.4 *madhusnāna* (bath with honey)
  - 1.6.5 *śarkarāsnāna* (bath with sugar)
  - 1.6.6 *gandhodakasnāna* (bath of water with sandalwood paste)
- 1.7 *snānottarasvalpapūjā* (short *pūjā* after the bath)

2 *ṣoḍaśopacārapūjā* II (worship with 16 services II)
- 2.1 *abhiṣekasnāna* (*abhiṣeka* bath)
- 2.2 *vastra* (garments)
- 2.3 *yajñopavīta* (sacred thread)
- 2.4 *saubhāgyadravya* (substances of [signifying] good fortune)
- 2.5 *parimaladravya* (aromatic substances)
- 2.6 *candana* (sandalwood paste)
- 2.7 *akṣata* (unbroken rice)
- 2.8 *puṣpa* (flowers)
- 2.9 *dhūpa* (incense)
- 2.10 *dīpa* (lamp)
- 2.11 *naivedya* (food)
- 2.12 *tāmbūla* (betel)
- 2.13 *phala* (fruit)
- 2.14 *dakṣiṇā* (gift)
- 2.15 *mahānīrājanadīpa* (great lamp for waving)
- 2.16 *namaskāra* (prostration)
- 2.17 *pradakṣiṇā* (circumambulation)
- 2.18 *mantrapuṣpāñjali* (handful of flowers consecrated by *mantras*)

3 Conclusion
- 3.1 *prārthanā* (prayer)
- 3.2 *saṃkalpapūrti* (completion of the declaration)
- 3.3 *tīrthagrahaṇa* (taking the holy water)

[5] Those 16 services which are offered with the recitation of a verse from the PS are underlined. They are identical with the ones listed in DhS pp. 575,12–576,4.

TEXT, TRANSLATION AND COMMENTARY

0. Preliminaries

Before the worship of the idol with sixteen services (*upacāra*) begins (cf. 1. and 2.) certain preparatory rites are performed which aim at the purification of the devotee, the place of *pūjā*, the implements, and at the removal of hindrances by driving away evil spirits and by worshipping gods like Gaṇapati, the "lord of obstacles". Finally the devotee brings to

his mind the outer appearance of the deity whom he intends to worship with the help of a meditation (*dhyāna*) verse.

0.1 Sipping of Water

Ācamana is the act of sipping water which is prescribed by the *dharmaśāstras* at the beginning of all ritual acts.[6] It is a means of achieving inner purification by water, the great purifier.[7]

The technical procedure is as follows: Holding a small spoon of specific shape (Mar. *paḷī*; cf. illustrations S and T [3]) in the left hand, water from the vessel (Mar. *bhāṇḍe*; cf. illustrations W and T [2]) is poured into the palm of the right hand which is in the "cow's ear" (*gokarṇa*) shape[8], i.e. the index finger touches the root of the thumb, the remaining fingers are stretched and the hand is slightly bent (cf. illustration 5). The water is sipped from the *brahmatīrtha* (located at the "root of the thumb"; cf. illustration 6 [3]), which is one of four (sometimes five) places sacred to particular deities, fathers or seers (*tīrtha*)[9] which are thought to be located in the right hand.

[6] Cf. GGS 1.1.2: *yajñopavītinā ācāntodakena kṛtyam* / – For details about *ācamana* cf. Āhnikaprakāśa pp. 62,18–120,18. Cf. also KANE 2, p. 316 and GONDA (1980 b), pp. 333f. for different occasions for *ācamana*. *Ācamana* is already mentioned ŚB 1.7.4.17.

[7] For a traditional interpretation of *ācamana* cf. DIEHL (1956), pp. 94–95; for water as purifier cf. KANE 4, p. 321.

[8] Cf. Ācārendu p. 76,15–16:

aṅguṣṭhāgraṃ samākuñcya madhyamāmadhyaparvaṇi /
gokarṇaṃ tad dhi vijñeyaṃ sarveṣv ācamaneṣv api //

Having bent the tip of the thumb to the middle part of the middle finger: That [position of the hand] one should know as cow's ear (*gokarṇa*) in case of all [rites] of sipping water (*ācamana*).

[9] Different rites require the sipping or pouring of water from different *tīrthas*. YS 2.6 mentions four *tīrthas*:

kaniṣṭhādeśinyaṅguṣṭhamūlāny agraṃ karasya ca /
prajāpatipitṛbrahmadaivatīrthāny anukramāt //

The roots of the little finger, index finger, the thumb and the tip of the hand (i.e. the tips of index finger, middle finger and ring finger) are the *prajāpatitīrtha*, *pitṛtīrtha*, *brahmatīrtha* [and] *devatīrtha*. – VaiSS 1.5 knows five *tīrthas*: "Of the right hand, the middle part of the palm is the part sacred to Agni; the root of the little finger is that sacred to the Gods; the roots and (or) the tips of all the fingers are those sacred to the Ṛṣis; the part between the index and thumb is that sacred to the Fathers; the root of the thumb is that sacred to Brahman. An act relating to the Gods he performs with the Tīrtha of the Gods and whilst wearing the sacred thread over the left shoulder; an act relating to the Ṛṣis with the Ṛṣitīrtha, one relating to the Fathers with the Fathertīrtha; the whole act of satisfying Brahman

In the current Mahārāṣṭrian practice the elaborate form of *ācamana* which is performed at the beginning of the *pūjā* is connected with the recitation of a series of Viṣṇu's twenty–four names in the following manner: While uttering each of the first three names[10] which is done twice, water is sipped. Having recited the fourth name (i.e. "salutation to Govinda") water is poured from the palm of the right hand over the tips of the stretched middle fingers (i.e. the place of the hand known as *devatīrtha*[11]; cf. illustration 6 [4]) into a metal dish (Mar. *tāmhan*; cf. illustrations M and T [1]). Next the right hand – being still wet – touches the organs of senses, the eyes, nose, ears[12] for their purification. Then the remaining twenty names of Viṣṇu are recited.

This method of *ācamana* is also observed in the current Mahārāṣṭrian performance of the *saṃdhyā* rite.[13] In this connection KANE (2, p. 315) remarks that the recitation of the names which refer to different forms of Viṣṇu is not supported by the old *smṛti* texts. These twenty–four names actually consist of two lists of twelve names each.[14] Agni–Purāṇa

is performed with the Tīrtha sacred to Brahman as is also the sipping of water; (with the mantras: "Ye waters are wonderful") he performs the sprinkling with the Tīrtha sacred to Agni." (Translation by CALAND) – For the five *tīrthas* cf. also BGŚS 4.7.2; Kṛtyakalpataru, Brahmacārikāṇḍa p. 53,2–4 (quoting Hārīta); Paribhāṣāprakāśa pp. 75,20–78,2; KANE 2, p. 316, n. 750 and pp. 652–653.

[10] Although the printed text of the ṚVBKS gives the first three names of Viṣṇu in vocative form and as unconnected with the honorific formula *namaḥ* (salutation), in current Mahārāṣṭrian practice *namaḥ* is recited with all names.

[11] Cf. fn. 9 on pp. 104f.

[12] Cf. GGS 1.2.5–9. According to other authorities also the heart (TĀ 2.11) and other parts (BGŚS 4.7.5) are to be touched. On some occasions purification is also achieved by touching the right ear alone as deities are believed to be located there. Cf. Gṛhyasaṃgraha 2.89–90:

kṣute niṣṭhīvane caiva dantocchiṣṭe tathānṛte /
patitānāñ ca saṃbhāṣe dakṣiṇaṃ śravaṇaṃ spṛśet //
*marutaḥ soma indrāgnī mitrāvaruṇau tathaiva ca** /
ete sarve ca viprasya śrotre tiṣṭhanti dakṣiṇe //

*Metrical defect in the second *pāda*.

One should touch the right ear after sneezing, spitting and when food is unwittingly touched by teeth, in case of an untruth being uttered and after a talk with out–castes.

The Maruts, Soma, Indra, Agni, and Mitra and Varuṇa, all these [deities] stay in the right ear of a Brahmin.

[13] For the *saṃdhyā* rite cf. SRINIVASAN (1973) and KANE 2, pp. 315ff.

[14] For the iconographical representation of these forms of Viṣṇu cf. RAO (1914–16), vol. 1 / 1, pp. 225–244 (emphasizing their special importance in Pañcarātrāgama); MALLMANN (1963), pp. 22–27; for the first group of twelve manifestations

48.13–14a describes that from the original form of Vāsudeva Saṃkarṣaṇa was created, from him Pradyumna, from Pradyumna Aniruddha; by the division of each of these four into three the first twelve manifestations (= Keśava to Dāmodara) came into being. The remaining twelve manifestations are sometimes called the Vidyeśvaras[15]. The first four names of this second list are identical with the names of the four manifestations (= Vāsudeva, Saṃkarṣaṇa, Pradyumna, Aniruddha) but are iconographically represented as different.

⟨*ācamana*⟩

oṃ keśava /
oṃ nārāyaṇa /
oṃ mādhava /
oṃ govindāya namaḥ /
oṃ viṣṇave namaḥ /
oṃ madhusūdanāya namaḥ /
oṃ trivikramāya namaḥ /
oṃ vāmanāya namaḥ /
oṃ śrīdharāya namaḥ /
oṃ hṛṣīkeśāya namaḥ /
oṃ padmanābhāya namaḥ /
oṃ dāmodarāya namaḥ /
oṃ saṃkarṣaṇāya namaḥ /
oṃ vāsudevāya namaḥ /
oṃ pradyumnāya namaḥ /
oṃ aniruddhāya namaḥ /
oṃ puruṣottamāya namaḥ /
oṃ adhokṣajāya namaḥ /
oṃ nārasiṃhāya namaḥ /
oṃ acyutāya namaḥ /
oṃ janārdanāya namaḥ /
oṃ upendrāya namaḥ /
oṃ haraye namaḥ /
oṃ śrīkṛṣṇāya namaḥ /

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also BGS 1.11.7; KRICK (1977), pp. 87–89; SMITH / VENKATACHARI (1969), pp. 160–173.

[15] Cf. Mahāsanatkumāra-Saṃhitā 3.6.34 (quoted by MALLMANN [1963], p. 22).

Oṃ. Keśava.
Oṃ. Nārāyaṇa.
Oṃ. Mādhava.
Oṃ. Salutation to Govinda.
Oṃ. Salutation to Viṣṇu.
Oṃ. Salutation to Madhusūdana.
Oṃ. Salutation to Trivikrama.
Oṃ. Salutation to Vāmana.
Oṃ. Salutation to Śrīdhara.
Oṃ. Salutation to Hṛṣīkeśa.
Oṃ. Salutation to Padmanābha.
Oṃ. Salutation to Dāmodara.
Oṃ. Salutation to Saṃkarṣaṇa.
Oṃ. Salutation to Vāsudeva.
Oṃ. Salutation to Pradyumna.
Oṃ. Salutation to Aniruddha.
Oṃ. Salutation to Puruṣottama.
Oṃ. Salutation to Adhokṣaja.
Oṃ. Salutation to Nārasiṃha.
Oṃ. Salutation to Acyuta.
Oṃ. Salutation to Janārdana.
Oṃ. Salutation to Upendra.
Oṃ. Salutation to Hari.
Oṃ. Salutation to Śrīkṛṣṇa.

0.2 Breath-control

Controlling the breath while repeating *mantras* mentally is prescribed for the devotee's inner purification.[16] *Prāṇāyāma* consists of three stages:

1. Inhaling (*pūraka*)
2. holding the breath (*kumbhaka*)
3. exhaling (*recaka*).

The *mantras* prescribed here are

1. the syllable *oṃ* (*praṇava*), which is to be connected with each of the utterances (*vyāhṛti*) of the names of the seven worlds,

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[16] Cf. MSm 6.71:
dahyante dhmāyamānānāṃ dhātūnāṃ hi yathā malāḥ /
tathendriyāṇāṃ dahyante doṣāḥ prāṇasya nigrahāt //
Further Smṛtimuktāphala vol. 2, p. 325,29 (quoting Saṃvarta):
mānasaṃ vācikaṃ pāpaṃ kāyenaiva tu yat kṛtam /
tat sarvaṃ naśyati kṣipraṃ prāṇāyāmatraye kṛte //

2. the *gāyatrī* (*mantra*) (i.e. the *sāvitrī*)
3. the *gāyatrīśiras* (*mantra*).[17]

To these *mantras* the names of their seers, deities, metres and their employment (*viniyoga*) are prefixed, the knowledge of which is considered indispensable[18] according to the Vedic tradition (following the commentator Sāyaṇa[19]). It should be noted that there may be several reasons other than metrical ones for ascribing a particular metre to a *mantra*. Thus the seven metres, *gāyatrī, uṣṇih* etc., which represent the whole complex of Vedic metres are connected with the seven *vyāhṛtis, bhūḥ, bhuvaḥ, svaḥ* etc. not because of metrical properties but due to the number seven which is common to both.

There are several traditions of connecting the above mentioned *mantras* with the three stages of *prāṇāyāma*.[20]

1. Inhaling through the left nostril, closing both nostrils with the fingers of the right hand while reciting all prescribed *mantras* mentally, exhaling through the left nostril (cf. illustration 7).
2. Or: Reciting the *praṇava* and the seven *vyāhṛtis* while inhaling, the *gāyatrī* while holding the breath and the *gāyatrīśiras* while exhaling.

The process of *prāṇāyāma* is to be performed thrice. In current Mahārāṣṭrian practice it is often shortened by omitting the recitation of the names of seers, deities etc.

⟨*prāṇāyāma*⟩

praṇavasya parabrahma ṛṣiḥ /
paramātmā devatā /
daivī gāyatrī chandaḥ /
saptānāṃ vyāhṛtīnāṃ viśvāmitrajamadagnibharadvājagautamātrivasiṣṭhakaśyapā ṛṣayaḥ /
agnivāyvādityabṛhaspativaruṇendraviśvedevā devatāḥ /

[17] For the employment of these *mantras* during the *prāṇāyāma* cf. also YS 2.10:
gāyatrīṃ śirasā sārdhaṃ japed vyāhṛtipūrvikām /
pratipraṇavasaṃyuktāṃ trir ayaṃ prāṇasaṃyamaḥ //
Praṇava, vyāhṛti, and *sāvitrī* specially are considered the essence of the Veda (cf. Malamoud in the introduction to his translation of the TĀ, pp. 86ff.).

[18] Cf. Bṛhaddevatā 8.A.134: "In muttered prayer and in offering an oblation this is a necessity – the seer, the metre, and the divinity; and applying them wrongly one is here deprived of their fruit." (Translation by MacDonell). Cf. further the discussion in Paribhāṣāprakāśa pp. 85,18–89,19.

[19] Cf. Gonda (1975), p. 83.

[20] Cf. also Kane 2, p. 317; Rangachari (1931), pp. 53–54.

gāyatryuṣṇiganuṣṭubbṛhatīpaṅktitriṣṭubjagatyaś chandāṃsi /
gāyatryā viśvāmitra ṛṣiḥ /
savitā devatā /
gāyatrī cchandaḥ /
gāyatrīśirasaḥ prajāpatir ṛṣiḥ /
brahmāgnivāyvādityā devatāḥ /
yajuś chandaḥ /
prāṇāyāme viniyogaḥ /
[21–] *oṃ bhūḥ* ⟨/⟩ *oṃ bhuvaḥ* ⟨/⟩ *oṃ svaḥ* ⟨/⟩ *oṃ mahaḥ* ⟨/⟩ *oṃ janaḥ* ⟨/⟩ *oṃ tapaḥ* ⟨/⟩ *oṃ satyam* ⟨/⟩
oṃ [22–] *tat savitur vareṇyaṃ bhargo devasya dhīmahi* /
dhiyo yo naḥ pracodayāt //[–22]
oṃ[23] *āpo jyotī raso 'mṛtaṃ brahma bhūr bhuvaḥ svar*[24] *oṃ* /[–21]

evaṃ trir uktvā /

Of the syllable *oṃ* the highest *brahman* is the seer;
the highest *ātman* is the deity;
"the divine (*daivī*) *gāyatrī*"[25] is the metre.
Of the seven utterances (*vyāhṛti*) Viśvāmitra, Jamadagni, Bharadvāja, Gautama, Atri, Vasiṣṭha and Kaśyapa are the seers;
Agni, Vāyu, Āditya, Bṛhaspati, Varuṇa, Indra and the Viśve Devas are the deities;
gāyatrī, uṣṇih, anuṣṭubh, bṛhatī, paṅkti, triṣṭubh and *jagatī* are the metres.
Of the *gāyatrī* [*mantra*] Viśvāmitra is the seer;
Savitṛ is the deity;
gāyatrī is the metre.
Of the *gāyatrīśiras* [*mantra*] Prajāpati is the seer;
Brahma, Agni, Vāyu and Āditya are the deities;
yajus[26] is the metre.
[These *mantras*] are employed for breath-control.
(*Praṇava* and seven *vyāhṛtis*:)
Oṃ bhūḥ. Oṃ bhuvaḥ. Oṃ svaḥ. Oṃ mahaḥ. Oṃ janaḥ. Oṃ tapaḥ. Oṃ satyam.

[21] TĀ 10.27.
[22] ṚV 3.62.10.
[23] TĀ om. *oṃ*.
[24] *suvaḥ* TĀ.
[25] A type of *gāyatrī* consisting of only one syllable (cf. Piṅgala 2.3).
[26] *Yajus*, in Vedic literature distinguished from *ṛc* and *sāman*, is an utterance in prose which accompanies the sacrifice.

(Gāyatrī:)
Oṃ. "May we attain that excellent glory of Savitṛ the God; so may he stimulate our prayers."
(Gāyatrīśiras:)
Oṃ. Water, light, essence, immortality, *brahman*, earth, sky, heaven. *Oṃ*.

Having thus spoken thrice [mentally he should recite the following text].[27]

0.3 Salutation to the Gods

To remove obstacles, different gods like Gaṇapati, the devotee's parents and all Brahmins are saluted. Some of these deities, like the family and village deities[28], who represent the local traditions as opposed to the great "Sanskritized" ones, are not specified by names as they differ according to one's tradition.

The list of names of deities invoked at this stage of the *pūjā* differs slightly from tradition to tradition.

⟨*devatāvandana*⟩

śrīmanmahāgaṇādhipataye namaḥ /
lakṣmīnārāyaṇābhyāṃ namaḥ /
umāmaheśvarābhyāṃ namaḥ /
śacīpurandarābhyāṃ namaḥ /
mātāpitṛbhyāṃ namaḥ /
iṣṭadevatābhyo namaḥ /
kuladevatābhyo namaḥ /
grāmadevatābhyo namaḥ /
sthānadevatābhyo namaḥ /
vāstudevatābhyo namaḥ /
ādityādinavagrahadevatābhyo namaḥ /
sarvebhyo devebhyo namaḥ /
sarvebhyo brāhmaṇebhyo namaḥ /
etatkarmapradhānadevatābhyo namaḥ /
avighnam astu /

Salutation to the noble great leader of the troops (= Gaṇeśa).
Salutation to Lakṣmī and Nārāyaṇa (= Viṣṇu).

[27] These instructions are recited by the performer as part of the *pūjā mantras*.
[28] Cf. WHITEHEAD (1911), pp. 16ff. for village deities.

Salutation to Umā and Maheśvara (= Śiva).
Salutation to Śacī and Indra.
Salutation to father and mother.
Salutation to the favourite deities.
Salutation to the deities of the family.
Salutation to the deities of the village.
Salutation to the deities of the place.
Salutation to the deities of the house.
Salutation to the deities of the nine heavenly bodies beginning with the sun.
Salutation to all gods.
Salutation to all Brahmins.
Salutation to the deities presiding over this rite.
May there be no obstacle.

0.4 Prayer

Next the devotee recites a collection of verses addressed to different deities to obtain their protection. There are three verses listing twelve names of Gaṇapati, a meditation (*dhyāna*) verse on Gaṇeśa (4), a verse in praise of the mother goddess (5), three verses praising Viṣṇu (6–8), a verse addressing various deities (9), another one to Gaṇapati (10) and one to the triad (god) Brahman, Śiva and Viṣṇu (11).

⟨*prārthanā*⟩

sumukhaś caikadantaś ca kapilo gajakarṇakaḥ /
lambodaraś ca vikaṭo vighnanāśo gaṇādhipaḥ // (1)
dhūmraketur gaṇādhyakṣo bhālacandro gajānanaḥ /
dvādaśaitāni nāmāni yaḥ paṭhec chṛṇuyād api // (2)
vidyārambhe vivāhe ca praveśe nirgame tathā /
saṃgrāme saṃkaṭe caiva vighnas tasya na jāyate // (3)
śuklāmbaradharaṃ devaṃ śaśivarṇaṃ caturbhujam /
prasannavadanaṃ dhyāyet sarvavighnopaśāntaye // (4)
sarvamaṅgalamāṅgalye śive sarvārthasādhike /
śaraṇye tryaṃbake gauri nārāyaṇi namo 'stu te // (5)
sarvadā sarvakāryeṣu nāsti teṣām amaṅgalam /
yeṣāṃ hṛdistho bhagavān maṅgalāyatanaṃ hariḥ // (6)
tad eva lagnaṃ sudinaṃ tad eva
tārābalaṃ candrabalaṃ tad eva /
vidyābalaṃ daivabalaṃ tad eva
lakṣmīpate te 'ṅghriyugaṃ smarāmi // (7)

lābhas teṣāṃ jayas teṣāṃ kutas teṣāṃ parājayaḥ /
yeṣām indīvaraśyāmo hṛdayastho janārdanaḥ // (8)
vināyakaṃ guruṃ bhānuṃ brahmaviṣṇumaheśvarān /
sarasvatīṃ praṇaumy ādau sarvakāryārthasiddhaye // (9)
abhīpsitārthasiddhyarthaṃ pūjito yaḥ surāsuraiḥ /
sarvavighnaharas tasmai gaṇādhipataye namaḥ // (10)
sarveṣv ārabdhakāryeṣu trayas tribhuvaneśvarāḥ /
devā diśantu naḥ siddhiṃ brahmeśānajanārdanāḥ // (11)

The one with a handsome face and the one with a single tusk, the brown one and the one with elephant's ears, the one with a protuding belly and the gigantic one, the destroyer of obstacles, the lord of the troops, (1)
the one with a smoky banner, the supervisor of the troops, he who has the moon on his forehead, has an elephant's face: For him who would recite or hear these twelve names, (2)
when introducing [a boy] to learning (*vidyārambha*)[29] and in the marriage ceremony, while entering, also while departing, in a battle and in danger, [for him] there is no obstacle. (3)
For the quenching of all obstacles one should meditate on the god who wears a white garment, who has the colour of the moon, has four arms, whose face is complaisant. (4)
Auspiciousness of everything auspicious, gracious one, who accomplish all things, protector of the needy, Tryaṃbakā, Gaurī, Nārāyaṇī, salutation to you. (5)
For those, in whose heart the lord, the abode of welfare, Hari, stays, there is never inauspiciousness in any undertaking. (6)
Lord of Lakṣmī (= Viṣṇu), [the moment] I recall the pair of your feet, that only is the auspicious moment, that only is a good day, that only is [supported by] the power of the stars, the power of the moon, that only is [supported by] the power of magic, the power of fate. (7)
For those, in whose heart Janārdana (= Viṣṇu) stays, who is dark like the blue lotus, there is gain, for those is victory. How could there be defeat for them? (8)
For success in all undertakings and objects I first praise Vināyaka (= Gaṇeśa), the teacher / Jupiter, the sun, (god) Brahman, Viṣṇu, Śiva, Sarasvatī. (9)

[29] For this ceremony, which is performed after the first cutting of the hair on a boy's head (*caula*) and before the *upanayana* cf. Kane 2, pp. 265–267.

Salutation to that lord of the troops who is worshipped by gods and demons [and is] the remover of all obstacles for achieving the desired objects. (10)
May the three gods, the lords of the three worlds, (god) Brahman, Śiva and Viṣṇu, grant us success in all undertakings. (11)

0.5 Announcement of Place and Time / Declaration[30]

The devotee declares place, time, aim and method of the ritual act that he is going to perform.[31] The formulas used here differ according to one's region; they have come by tradition and are not changed by the devotee. Occasional *pūjās* (cf. part III) have slightly modified formulas. *Saṃkalpa* formulas which are shorter than the one given here, already occur in the *śrauta* texts.[32] This is the formula that is current in the Deccan region. It consists of an announcement of the place of worship beginning with a description of the greatest unit, the world division; the time is specified beginning from the world period. In the given formula, however, references to place and time are unduly mixed.

The astrological details are mentioned according to the current almanacs (*pañcāṅga*). If these details are not known one may insert the word *viṣṇu* in their place[33], e.g. "on the lunar day *viṣṇu*". Finally the peculiarities of the ritual to be performed are announced together with the desired results.

While reciting the phrase "I perform worship" which occurs twice towards the end of the formula, the performer pours a small quantity of water from the palm of his right hand over the tips of the stretched middle fingers (i.e. the place of the hand known as *devatīrtha*[34]) into a metal dish.

[30] Traditionally announcement of place and time (*deśakāloccāraṇa*) and declaration (*saṃkalpa*) are separated; as these are grammatically but one sentence they are joined here.
[31] Cf. the defintion of *saṃkalpa* in Rāmeśvara's commentary on the PKS p. 46,16: *saṃkalpo nāma vidyamānadeśakālollekhanapūrvakaphalollekhanasa hitaprakṛtakarmānuṣṭhānaviṣayiṇī pratijñā /* – For a collection of quotes from various sources regarding the *saṃkalpa*, esp. the Tāntric one, cf. Dave pp. 404,25–414,28.
[32] Cf. Krick (1982), p. 51; Gonda (1980 b), p. 312.
[33] Cf. an unidentified verse quoted in PMP, p. 23:
tithir viṣṇus tathā vāro nakṣatraṃ viṣṇur eva ca /
yogaś ca karaṇaṃ caiva sarvaṃ viṣṇumayaṃ jagat //
[34] Cf. the description of *ācamana* on p. 104.

He is thereby bound to fulfil his promise but is also sure of the success. It is a common practice to make promises, especially while giving gifts (*dāna*), by taking water in one's palm which is then poured into the hand of the receiver of the gift or into a dish.[35] The *saṃkalpa* is absolutely necessary for the success of a ritual;[36] without it the performance yields only a part of its fruit.[37]

⟨*deśakāloccāraṇa / saṃkalpa*⟩

śrīmadbhagavato mahāpuruṣasya viṣṇor ājñayā pravartamānasya adya brahmaṇo dvitīye parārdhe viṣṇupade śrīśvetavārāhakalpe vaivasvatamanvantare aṣṭāviṃśatitame yuge yugacatuṣke kaliyuge prathamacaraṇe jambudvīpe bharatavarṣe dakṣiṇāpathe rāmakṣetre bauddhāvatāre daṇḍakāraṇye deśe śālivāhanaśake saṃdhau vartamāne godāvaryāḥ dakṣiṇe tīre (vottaratīre) vartamānavyāvahārike amukanāmasaṃvatsare amukāyane amukartau amukamāse amukapakṣe amukatithau amukavāsare amukadivasanakṣatre amukasthite vartamāne candre amukasthite śrīsūrye amukasthite devagurau śeṣeṣu graheṣu yathāyathaṃ rāśisthānasthiteṣu satsu śubhanāmayoge śubhakaraṇe evaṃguṇaviśeṣaṇaviśiṣṭāyāṃ śubhapuṇyatithau mama ātmanaḥ śrutismṛtipurāṇoktaphalaprāptyartham asmākaṃ sakuṭumbānāṃ saparivārāṇāṃ (dvipadacatuṣpadasahitānāṃ) kṣemasthairyāyurārogyaiśvaryābhivṛddhyarthaṃ samastābhyudayārthaṃ ca śrī–amukadevatāprītyarthaṃ yathāmīlitopacāradravyaiḥ dhyānāvāhanādiṣoḍaśopacārapūjāṃ kariṣye / āsanādividhiṃ śarīraśuddhyarthaṃ puruṣasūktanyāsaṃ pañcāṅganyāsaṃ kalaśaśaṅkhaghaṇṭādipūjanaṃ ca kariṣye / ādau nirvighnatāsiddhyarthaṃ mahāgaṇapatismaraṇaṃ ca kariṣye /

Today in the second grand half [of the hundred years of the life] of [god] Brahman who acts on the order of Viṣṇu, the great glorious *puruṣa*, the Lord, in *viṣṇupada*[38], in the noble Śvetavārāhakalpa, in the epoch of Vaivasvata Manu, in the 28th *yuga*, out of the unit of four *yugas*, in the Kaliyuga, in the first quarter [of Kaliyuga], in the Jambu continent, in the country of Bharata, in the southern region (= Deccan), in the holy domain of [Paraśu–)Rāma, under [the auspices of] the Buddha incarnation, in the region of the Daṇḍaka forest, when Śālivāhanaśaka is current at present[39], on the southern bank (or northern bank) of the Godāvarī [river] according to the present referential terminology, in the year named X, in the X (= northward / southward) movement of the sun, in the season X, in the month X, in the X (= bright / dark) half of the month, on the lunar date X, on the day [of the week] X, with X as the moon–house of the present day, with the moon in the constellation X, with the noble sun in the constellation X, with Jupiter in the constellation X, the remaining heavenly bodies being in their respective constellations, in a *yoga* having an auspicious name, in an auspicious *karaṇa*, on an auspicious and meritorious lunar day, which is specified by such and such qualities and characteristics [I shall perform *pūjā*] for obtaining for myself the fruit which is vouched for in the *śruti*, *smṛti* and the Purāṇas, for obtaining for us with family and dependants [with bipeds and quadrupeds] increase of happiness, stability, [long] life, health, wealth and for an all–out prosperity, for the satisfaction of the noble deity so and so, with the materials of service as they are available, I shall perform *pūjā* with sixteen services beginning with meditation, invocation.

I shall perform the rite for [taking] the seat etc. [and shall perform] *nyāsa* [on sixteen limbs] with the Puruṣasūkta [and] *nyāsa* on five limbs for the purification of the body and [shall perform] the *pūjā* of the vessel, the conch, the bell, etc. And at first I shall recall the great Gaṇapati to ensure extinction of obstacles.

0.6 Recalling Gaṇapati

In the previous sections (0.3, 0.4) the god Gaṇapati who is known as a remover of obstacles had been praised together with other deities. This time he alone is recalled with the help of a Vedic and a Purāṇic *mantra*.

The Vedic *mantra* is the first verse of a *sūkta* addressed to god Brahmaṇaspati (Bṛhaspati; ṚV 2.23.1). As it mentions the word *gaṇa–pati* it is used by the worshippers of Gaṇapati to connect their deity with the ṚV. This is the most important Vedic *mantra* employed for his worship. Ac-

[35] Cf. the *kanyādāna* in the marriage ceremony, MSm 3.35 ab:
adbhir eva dvijāgryāṇāṃ kanyādānaṃ viśiṣyate /
This custom is connected with the practice of making an oath in front of Varuṇa, the deity of water. Cf. GONDA [2]1978, p. 80.

[36] Cf. Rāmeśvara's commentary on PKS p. 75,10–11 (quoting Mbh – the verse is not found in the crit. ed.):
anācamya kṛtaṃ yac ca yac ca saṃkalpavarjitam /
rākṣasaṃ tad bhavet karma . . . //
Further Ācārendu p. 9,2–3:
saṃkalpya ca tathā kuryāt snānadānavratādikam /
anyathā puṇyakarmāṇi niṣphalāni bhavanti ca //

[37] Cf. p. 84.

[38] The meaning of *viṣṇupada* in this context is not clear.

[39] *Saṃdhau* for *sadyo / adya* – at present?

cording to the AB it is addressed to Brahmaṇaspati[40], but already the *pariśiṣṭa* to the ĀGS declares that it refers to Gaṇapati[41].

⟨*gaṇapatismaraṇa*⟩

gaṇānāṃ tvā śaunako gṛtsamado gaṇapatir jagatī |
gaṇapatismaraṇe viniyogaḥ ||
oṃ [42]-*gaṇānāṃ tvā gaṇapatiṃ havāmahe*
kaviṃ kavīnām upamaśravastamam |
jyeṣṭharājaṃ brahmaṇāṃ brahmaṇas pata
ā naḥ śṛṇvann ūtibhiḥ sīda sādanam ||-[42]
vakratuṇḍa mahākāya sūryakoṭisamaprabha |
nirvighnaṃ kuru me deva sarvakāryeṣu sarvadā ||
oṃ mahāgaṇādhipataye namo namaḥ |

[Of the *mantra* beginning with] *gaṇānāṃ tvā* Gṛtsamada of the Śaunaka family [is the seer];
Gaṇapati [is the deity];
jagatī [is the metre];
it is employed for recalling Gaṇapati.
Oṃ. "We call thee, Lord and Leader of the heavenly hosts, the wise among the wise, the famousest of all, the King supreme of prayers, O Brahmaṇaspati: hear us with help; sit down in place of sacrifice."
O god with the curved trunk, with the huge body, shining like millions of suns, make all my undertakings always obstacleless.
Oṃ. Salutation [and again] salutation to the great lord of the troops.

0.7 Rite for [Taking] the Seat

This section comprises three rites:

1. Invocation of the earth as support of the devotee's seat
2. driving away of evil spirits (*bhūtotsādana*) and inviting gods
3. removing the "human odour" (*manuṣyagandha*).

ad 1) It is of great importance for the devotee to have a fixed place / support (*pratiṣṭhā*), a firm foundation during the performance of the ritual. A person without such a firm establishment cannot perform a ritual act successfully.[43] The place once occupied should not be left during the performance.

[40] Cf. AB 1.21.1: *gaṇānāṃ tvā gaṇapatiṃ havāmaha iti brāhmaṇaspatyam.*

[41] Pariśiṣṭa to the ĀGS p. 169,8–9: *gaṇānāṃ tvā gaṇapatiṃ havāmaha iti gaṇapateḥ.*

[42] ṚV 2.23.1.

[43] Cf. GONDA (1954 b), p. 15; ELIADE (1957), p. 13.

The devotee invokes the earth as his support with the first *mantra*: "Earth, you have supported ..."[44] to which the names of seer, deity, metre and employment have been prefixed. Although this *mantra* is composed in *anuṣṭubh* metre, the current text mentions *sutala*, the name of one of the nether worlds as name of its metre, which was probably imagined as having some particular relation to the earth or its support. In a list found in the Vāmana-Purāṇa[45] *sutala* is only the second nether world which is not directly connected with the earth. It is, however, said to be inhabited by the deity Kūrma, the support of the earth.

As has been shown earlier in section 0.2 (where the names of the seven main Vedic metres were said to be the metres of the seven *vyāhṛtis*) the names of the metres given by these texts do not always refer to strictly metrical properties as they are laid down by the *chandaḥśāstras*, but are often to be understood symbolically.[46] *Merupṛṣṭha* does not refer to a specific Vedic seer known by that name but seems to express the relation between the summit of mount Meru, the *axis mundi*, and the earth.

A contemporary *prayoga* text, the Āhnikakarmaprakāśa p. 113.6–7, mentions "the ascending of the [seat considered to be mount] Meru" (*merāv ārohaṇa*) as employment (*viniyoga*) of this *mantra*, thus revealing that the worshipper's seat is conceived as the centre of the world.[47]

The technical procedure connected with the rite of taking the seat is as follows: The devotee places his left hand on his right knee holding a small quantity of water (or *darbha* grass) in its palm which is turned upwards and covered by the right hand[48] (cf. illustration 8). This position

[44] This *mantra* is widely used, e.g. Pariśiṣṭa to ĀGS p. 168,26–27.

[45] In the Vāmana-Purāṇa *sutala* occurs in a list as one of the seven nether worlds: *rasātala, sutala, vitala, mahātala, tala, pātāla, dharātala*. It is said to be inhabited by the deity Kūrma. – Cf. 63.36 a: *sutale kūrmam acalam* ...

[46] Cf. PADOUX (1980), p. 82, n. 1: "... exprime, sinon un mètre, du moins un nombre, un rythme intérieur particulier ..."

[47] Cf. ELIADE (1957), pp. 22 ff. for the aim to establish one's seat in the centre of the world.

[48] For this position of the hands at the time of the *brahmayajña* (daily recitation of the Veda) cf. already TĀ 2.11: *dakṣiṇottarau pāṇī pādau kṛtvā*, which is explained by Sāyaṇa: *vāmaṃ pāṇiṃ dakṣiṇajānuna ūrdhvam uttānaṃ kṛtvā tasyopari dakṣiṇahastam avāñcaṃ kuryāt ||* – Here the hand is not specifically said to be filled with water or *darbha* grass which are considered as means of purification. This position of the hands is sometimes called *brahmāñjali* (cf. also GONDA [1980 b], p. 67) and is prescribed for a student while studying (cf. Saṃskāraprakāśa p. 524,3 f.) or in connection with the consecration with *mantras* (*abhimantraṇa*) of special substances, e.g. in the *śrāvaṇī* rite (changing of the sacred thread).

of the hands is maintained while reciting the *mantra* addressed to the earth; the water is then disposed of. Different kinds of seats are believed to give different results according to their qualities. In current Mahārāṣṭrian practice a wooden plank (Mar. *pāṭ*; cf. illustration U) is used which may be covered with a piece of cloth.

ad 2) The following two *mantras* are recited to drive away evil spirits, like *bhūtas* and *piśācas*, who are believed to stay on the earth. The third *mantra* is a salutation to Bhairava[49].

Having recited these verses the worshipper bows to Bhairava and hits the ground thrice with the heel of his left foot, thus driving away evil spirits.

Speaking "may the gods come" the devotee makes a gesture of invitation by moving both arms towards himself (cf. illustration 9 A); saying "may the evil spirits go away" he moves his arms in a gesture of sending them away (cf. illustration 9 B). Saying "Viṣṇu, protect the sacrificial place" he crosses his arms, thereby forming a *svastika* (cf. illustration 10). A similar gesture occurs at the end of the *saṃdhyā* where the performer forms a *svastika* with his arms and touches his ears in addition[50], thereby saluting his teachers respectfully (*abhivādana*).

Next the worshipper marks a span of thumb and index finger (*prādeśa*)[51] of his right hand on the ground (cf. illustration 11) which symbolically indicates the extention of the sacrifical place, i.e. the place of worship.

ad 3) The last part of the ritual aims at the removal of the "human odour" (*manuṣyagandha*) by reciting ṚV 10.63.3 and 4.50.6. This obviously refers to AB 3.30.4:

tebhyo vai devā apaivābībhatsanta manuṣyagandhāt ta ete dhāyye antaradadhata / yebhyo mātaivā pitra iti //

"The gods had loathing of those because of the human scent; they interposed these inserted verses ... (ṚV 10.63.3; 4.50.6)."[52]

These two Vedic verses – the first one from a hymn to the Viśve Devas, the second one from a hymn to Bṛhaspati – are specified as inserted verses (*dhāyyā*) between a hymn to the Ṛbhus and a hymn to the Viśve Devas. They are said to have been inserted by the gods because they did not

[49] Bhairava is known as Śiva's servant or as a fearful manifestation of Śiva, cf. RAO (1914–16), vol. 2 / 1, pp. 177 ff. (with photographs). – This verse is recorded by DIEHL (1956), p. 68 as being recited at the time of bathing.

[50] Cf. ṚVBKS fol. 10 b. 10: *svastikākārahastābhyāṃ karṇau spṛṣṭvā.*

[51] This practice is already referred to in BŚS 3.27: (*devatā āvāhya*) *bhūmau prādeśaṃ kṛtvopaviśati* ...

[52] Translation by KEITH.

consider the Ṛbhus (who are said to have been men and raised themselves to an equal rank with the gods by means of sacrifices) as equal to themselves. This story is told by AB to explain the employment of these two Vedic *mantras* in the *vaiśvadeva śastra*, i.e. the hymns recited at the third pressing of the *soma* sacrifice.[53] The "human odour" – originally revealing the human nature of the Ṛbhus – is here probably to be understood as the impressions left by those who were previously present at the place of worship[54], which may be an obstacle in worship. The *pariśiṣṭa* to ĀGS p. 168,25 and DhS p. 574,13–14 employ these two Vedic *mantras* in the same context of the worshipper's taking the seat, but without explicitly mentioning the removal of the human odour as employment. But such an employment is specified e.g. in Ratnamālā p. 1194,6–8 and Ācārendu pp. 179,22–26 and 185,2–3.

⟨āsanavidhi⟩

pṛthvīti mantrasya merupṛṣṭha ṛṣiḥ /
kūrmo devatā /
sutalaṃ chandaḥ /
āsane viniyogaḥ /
oṃ pṛthvi tvayā dhṛtā lokā devi tvaṃ viṣṇunā dhṛtā /
tvaṃ ca dhāraya māṃ devi pavitraṃ kuru cāsanam //
apasarpantu vāmadevo bhūtāny anuṣṭup /
bhūtotsādane viniyogaḥ /
oṃ apasarpantu te bhūtā ye bhūtā bhūmisaṃsthitāḥ /
ye bhūtā vighnakartāras te gacchantu śivājñayā //
apakrāmantu bhūtāni piśācāḥ sarvatodiśam /
sarveṣām avirodhena pūjākarma samārabhe //
tīkṣṇadaṃṣṭra mahākāya kalpāntadahanopama /
bhairavāya namas tubhyam anujñāṃ dātum arhasi //

iti bhairavaṃ namaskṛtya / vāmapādatalapārśvena bhūmiṃ triḥ prahṛtya /

devā āyāntu / yātudhānā apayāntu / viṣṇo devayajanaṃ rakṣasva /

bhūmau prādeśaṃ kuryāt /

yebhyo mātā ity asya gayaḥ plāto viśve devā jagatī /

[53] Cf. ĀŚS 5.18.5 and ŚŚS 8.3.15 for these two *mantras* as inserted verses in the *vaiśvadevaśastra*.

[54] The Mar. word *pāyrav* ("evil foot") represents this concept.

manuṣyagandhanivāraṇe viniyogaḥ |
evā pitra ity asya vāmadevo bṛhaspatir viśve devās triṣṭup |
manuṣyagandhanivāraṇe viniyogaḥ |
oṃ [55]-*yebhyo mātā madhumat pinvate payaḥ*
pīyūṣaṃ dyaur aditir adribarhāḥ |
ukthaśuṣmān vṛṣabharān svapnasas
tāṅ ādityān anu madā svastaye ||-[55]
[56]-*evā pitre viśvadevāya vṛṣṇe*
yajñair vidhema namasā havirbhiḥ |
bṛhaspate suprajā vīravanto
vayaṃ syāma patayo rayīṇām ||-[56]

Of the *mantra* beginning with *pṛthvi* the summit of [mount] Meru[57] (*merupṛṣṭha*) is the seer;
the tortoise (*kūrma*)[58] is the deity;
[the nether world] *sutala*[59] is the metre;
it is employed for [taking] the seat.
Oṃ. Earth, you have supported the people. Goddess, you are supported by Viṣṇu[60]. And you, O goddess, support me and make the seat pure.
[Of the *mantra* beginning with] *apasarpantu* Vāmadeva [is the seer];
the *bhūtas* [are the deities];
anuṣṭubh [is the metre];
it is employed for driving away the *bhūtas*.
Oṃ. May those *bhūtas* go away who stay on the earth. Those *bhūtas* who are creating obstacles, may those go by Śiva's command.
May the *bhūtas* [and] *piśācas* run away in all directions; I begin the act of *pūjā* in suppression of opposition from all.
O you with sharp fangs, huge body, similar to the fire at the end of a *kalpa*; salutation to you, Bhairava, you deign to give your consent.

Having thus saluted Bhairava [and] having thrice hit the ground with the edge of the sole of the left foot [and having spoken:]

[55] ṚV 10.63.3.
[56] ṚV 4.50.6.
[57] Meru: A fabulous mountain said to be the central point of Jambudvīpa. Its summit is god Brahman's residence and a meeting place of gods, seers etc.
[58] *Kūrma* is Viṣṇu's second *avatāra* (e.g. VP 4.2; 112.27 and 209.68) and the support of the earth.
[59] Cf. fn. 45 on p. 117.
[60] Cf. fn. 58 on p. 120.

May the gods come. May the evil spirits (*yātudhāna*) go away. Viṣṇu, protect the sacrificial place (*devayajana*).

he should mark the span of thumb and index finger (*prādeśa*) on the ground.

Of the [*mantra* beginning with] *yebhyo mātā* Gaya, the son of Plati [is the seer];
the Viśve Devas [are the deities];
jagatī [is the metre];
it is employed for removing "human odour" (*manuṣyagandha*).
Of the [*mantra* beginning with] *evā pitre* Vāmadeva [is the seer];
Bṛhaspati [and] the Viśve Devas [are the deities];
triṣṭubh [is the metre];
it is employed for removing "human odour".
Oṃ. "I will rejoice in these Ādityas for my weal, for whom the Mother pours forth water rich in balm, and Dyaus the Infinite, firm as a rock, sweet milk, – Gods active, strong through lauds, whose might the Bull upholds."
"Serve we with sacrifices, gifts, and homage even thus the Steer of all the Gods, the father. Bṛhaspati, may we be lords of riches, with noble progeny and store of heroes."

0.8 Nyāsa

Nyāsa is the assignment of alphabets, parts of *mantras*, word divisions, etc. to various parts of the body, thus believed to be invested with divine power and made secure.[61] The tradition of *nyāsa* seems to be of Tāntric origin.[62] *Nyāsa* mainly serves to make the devotee's body divine and thereby fit for worship.[63] As part of the *smārta pūjā nyāsa* is not performed by all.

[61] Cf. the definition given by Bhāskararāya in his Saubhāgyabhāskara p. 5,19f.: *nyāso nāma tattaddevatānāṃ tattadavayaveṣv avasthāpanam |* – A scholarly etymology emphasizes the protective function of *nyāsa* (Kulārṇavatantra 17.56):
nyāyopārjitavittānām aṅgeṣu viniveśanāt |
sarvarakṣākarād devi nyāsa ity abhidhīyate ||
[62] Cf. the Pariśiṣṭa to ĀGS p. 151,1–2: ... *eṣo 'ṅganyāsaḥ | enam eke necchanti sa hi vidhir avaidikaḥ* ... – For early references to three or five limbs of the body that are touched by the devotees cf. NOWOTNY (1957), p. 115.
[63] Cf. Ācārendu (quoting Śaunaka) p. 180,24–26:
devo bhūtvā yajed devaṃ nādevo devam arcayet |
iti vacanāt | devo bhūtvā nyāsaṃ kṛtvety arthaḥ |
nyāsena tu bhavet so 'pi svayam eva janārdanaḥ |

In the first series of *nyāsa* on the limbs (*aṅganyāsa*) the sixteen verses of the PS[64] (ṚV 10.90) are assigned[65] to sixteen limbs of the worshipper's body (left and right hand and foot, left and right knee, left and right hip, navel, heart, throat, left and right arm, mouth, eyes and head[66]).

In the second series of *nyāsa* on five limbs[67], which optionally may substitute the first series or may be performed in addition to it, the last five verses of the PS are assigned to three places of the body: Heart, head, tuft of the hair and are pronounced "for the armour" and "for the weapon" [68]. More common in the current practice than the *pañcāṅganyāsa* given here is the *ṣaḍaṅganyāsa*[69] on the heart, head, tuft of the hair, three[70] eyes, for the armour and for the weapon. According to one[71] current practice *nyāsa*

Gandharvatantra 9.2:

nyāsas tadātmako bhūtvā devo bhūtvā tu taṃ yajet /
prāṇāyāmais tathā dhyānair nyāsair devaśarīratā//

[64] For the employment of the PS in the *pūjā* cf. p. 68.

[65] They are so to say offered or "deposited" in the body with the concluding words of formulas, which are inherited from the Veda. These are *namaḥ* (cf. the first series of *nyāsa*, *svāhā*, *vauṣaṭ*, *vaṣaṭ* – not used here), *huṃ*, *phaṭ* (cf. the second series of *nyāsa*). For the significance of these exclamations cf. GOUDRIAAN (1978), pp. 73–75 and MAYRHOFER (1956–80), index. For an interpretation of the relation between the exclamations *namaḥ*, *svāhā*, *vaṣaṭ*, *huṃ*, *vauṣaṭ*, *phaṭ* and the heart, head, tuft, *kavaca*, eyes and weapon cf. Prapañcasāratantra 6.7–12.

[66] Cf. also DhS p. 574,25–28.

[67] Cf. DhS p. 574,30.

[68] I.e. to create an armour (*kavaca*) for the worshipper and to provide him with a weapon (*astra*). *Kavaca* (sometimes understood as the upper part of the body) and *astra* (sometimes interpreted as hand, cf. NOWOTNY [1957], p. 115) do not seem to refer to specific parts of the body.

[69] The PS is traditionally divided into three parts: Verses 1–5 as the first part, verses 6–10 as the second and verses 11–16 as the third part. The third unit is employed for *nyāsa* on the six limbs.

[70] The third eye is thought to be located on the forehead.

[71] The *mudrā*s prescribed for *aṅganyāsa* differ according to the tradition; cf. Rāghavabhaṭṭa's commentary on ŚT pp. 257,10–258,17; Mudrānighaṇṭu 34–36; Mantramahārṇava p. 19,3–5; cf. also DAVE pp. 630,25–632,6; Nāradīya-Saṃhitā 6.6–11 (and illustrations of *hṛdaya–*, *śiro–*, *śikhā–*, *kavaca–* [p. 573], and *netramudrā* [p. 574]); Viśvāmitra-Saṃhitā, opposite p. 90 for illustrations of *hṛn–*, *śikhā–*, and *cakṣurmudrā*; Pādma-Saṃhitā, pt. 1, app. pp. 28–30 for illustrations of *hṛdaya–*, *śiro–*, *śikhā–*, *kavaca–*, *netra–* and *astramudrā*, pt. 2, pp. 577–578 for illustrations of *hṛdaya–*, *śīrṣa–*, *śikhā–*, *kavaca–*, *astra–* and *netramudrā*. For *tālamudrā*, which resembles the *astramudrā* cf. illustration in Mṛgendrāgama, opposite p. 53.

According to Tṛbhā p. 120,20–23 index finger, middle finger and ring finger touch the heart; thumb and index finger the head; the thumb the tuft; all ten fingers are used in the *kavacamudrā*; index finger, middle finger and ring finger are

is performed as follows: While uttering the name of each limb the worshipper touches it with his right hand. Speaking "for the armour *huṃ*" the left hand is placed on the right shoulder and the right hand on the left shoulder crosswise, or the hands are moved in a circle towards the chest. Saying "for the weapon *phaṭ*" he strikes the palm of the left hand with the index finger[72] and middle finger of the right hand once[73], thereby making a slight sound.

In the *smārta* tradition *nyāsa* is followed by the closing up of all quarters against intrusion of evil elements (*digbandhana*), for which the right hand is raised above the head while making a sound with the snapping of the thumb against the middle[74] finger (for an illustration of the *ṣaḍaṅganyāsa* cf. photos 12–18).

⟨*nyāsa*⟩

sahasraśīrṣā ṣoḍaśa nārāyaṇaḥ puruṣo 'nuṣṭup / antyā triṣṭup /
svāṅganyāse viniyogaḥ /
oṃ [75]*-sahasraśīrṣā puruṣaḥ sahasrākṣaḥ sahasrapāt /*
sa bhūmiṃ viśvato vṛtvā 'ty atiṣṭhad daśāṅgulam //
vāmakarāya namaḥ /
oṃ puruṣa evedaṃ sarvaṃ yad bhūtaṃ yac ca bhavyam /
utāmṛtatvasyeśāno yad annenātirohati //
dakṣiṇakarāya namaḥ /
oṃ etāvān asya mahimā 'to jyāyāṃś ca pūruṣaḥ /
pādo 'sya viśvā bhūtāni tripād asyāmṛtaṃ divi //
vāmapādāya namaḥ /

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employed in *netramudrā*: *tarjanyāditrayeṇa prasāritena hṛdayam / aṅguṣṭhatarjanībhyāṃ prasāritābhyāṃ yojitamukhābhyām adho 'grābhyāṃ śiraḥ/ prasṛtāṅguṣṭhenādhomukhena śikhā / karadvayadaśāṅgulībhiḥ prasṛtābhiḥ kavacam / tarjanyāditrayāgreṇa trikoṇāgratulyena netram / dvinetryāṃ tv anāmikālopaḥ / hastadvayasyāpy aṅguṣṭhatarjanībhyāṃ saśabdābhyām abhito bhrāmitābhyām astram iti sāmpradāyiko 'rthaḥ /* – Note especially the difference regarding the performance of the *astra* rite. For different *ṣaḍaṅgamudrā*s according to the deities Viṣṇu, Śakti and Śiva cf. Mantramahodadhi 21.146–156.

[72] Cf. Ṭīkā on MNT 5.92, also PKS, app. VI, illustration B 2. The illustration 17 in app. 1 shows the middle finger and the ring finger which may be in accordance with the practice of another tradition.

[73] According to some one strikes the palm twice or thrice (cf. Mantramahodadhi 4.37.

[74] According to some the index finger and thumb are employed here (cf. Tṛbhā p. 77,26).

[75] Verses: PS 10.90.1–16 (= PS).

oṃ tripād ūrdhva ud ait puruṣaḥ pādo 'syehābhavat punaḥ /
tato viṣvaṅ vy akrāmat sāśanānaśane abhi //
dakṣiṇapādāya namaḥ /
oṃ tasmād virāḷ ajāyata virājo adhi pūruṣaḥ /
sa jāto aty aricyata paścād bhūmim atho puraḥ //
vāmajānave namaḥ /
oṃ yat puruṣeṇa haviṣā devā yajñam atanvata /
vasanto asyāsīd ājyaṃ grīṣma idhmaḥ śarad dhaviḥ //
dakṣiṇajānave namaḥ /
oṃ taṃ yajñaṃ barhiṣi praukṣan puruṣaṃ jātam agrataḥ /
tena devā ayajanta sādhyā ṛṣayaś ca ye //
vāmakaṭyai namaḥ /
oṃ tasmād yajñāt sarvahutaḥ saṃbhṛtaṃ pṛṣadājyam /
paśūn tāṃś cakre vāyavyān āraṇyān grāmyāś ca ye //
dakṣiṇakaṭyai namaḥ /
oṃ tasmād yajñāt sarvahuta ṛcaḥ sāmāni jajñire /
chandāṃsi jajñire tasmād yajus tasmād ajāyata //
nābhyai namaḥ /
oṃ tasmād aśvā ajāyanta ye ke cobhayādataḥ /
gāvo ha jajñire tasmāt tasmāj jātā ajāvayaḥ //
hṛdayāya namaḥ /
oṃ yat puruṣaṃ vy adadhuḥ katidhā vy akalpayan /
mukhaṃ kim asya kau bāhū kā ūrū pādā ucyete //
kaṇṭhāya namaḥ /
oṃ brāhmaṇo 'sya mukham āsīd bāhū rājanyaḥ kṛtaḥ /
ūrū tad asya yad vaiśyaḥ padbhyāṃ śūdro ajāyata //
vāmabhujāya namaḥ /
oṃ candramā manaso jātaś cakṣoḥ sūryo ajāyata /
mukhād indraś cāgniś ca prāṇād vāyur ajāyata //
dakṣiṇabhujāya namaḥ /
oṃ nābhyā āsīd antarikṣaṃ śīrṣṇo dyauḥ sam avartata /
padbhyāṃ bhūmir diśaḥ śrotrāt tathā lokāṅ akalpayan //
mukhāya namaḥ /
oṃ saptāsyāsan paridhayas triḥ sapta samidhaḥ kṛtāḥ /
devā yad yajñaṃ tanvānā abadhnan puruṣaṃ paśum //
netrābhyāṃ namaḥ /
oṃ yajñena yajñam ayajanta devās
tāni dharmāṇi prathamāny āsan /
te ha nākaṃ mahimānaḥ sacanta
yatra pūrve sādhyāḥ santi devāḥ //[75]
mūrdhne namaḥ //

[The hymn beginning with] *sahasraśīrṣā* has sixteen [verses];
Nārāyaṇa [is the seer];
anuṣṭubh [is the metre], the last one *triṣṭubh*;
it is employed for *nyāsa* on one's body.
Oṃ ṚV 10.90.1[76]
Salutation to the left hand.
Oṃ ṚV 10.90.2
Salutation to the right hand.
Oṃ ṚV 10.90.3
Salutation to the left foot.
Oṃ ṚV 10.90.4
Salutation to the right foot.
Oṃ ṚV 10.90.5
Salutation to the left knee.
Oṃ ṚV 10.90.6
Salutation to the right knee.
Oṃ ṚV 10.90.7
Salutation to the left hip.
Oṃ ṚV 10.90.8
Salutation to the right hip.
Oṃ ṚV 10.90.9
Salutation to the navel.
Oṃ ṚV 10.90.10
Salutation to the heart.
Oṃ ṚV 10.90.11
Salutation to the throat.
Oṃ ṚV 10.90.12
Salutation to the left arm.
Oṃ ṚV 10.90.13
Salutation to the right arm.
Oṃ ṚV 10.90.14
Salutation to the mouth.
Oṃ ṚV 10.90.15
Salutation to the eyes.
Oṃ ṚV 10.90.16
Salutation to the head.

[76] For the translation of the PS cf. pp. 137ff.

Nyāsa on Five Limbs

⟨*pañcāṅganyāsa*⟩

oṃ ṚV 10.90.12
hṛdaye |
oṃ ṚV 10.90.13
śirasi |
oṃ ṚV 10.90.14
śikhāyām |
oṃ ṚV 10.90.15
kavacāya huṃ |
oṃ ṚV 10.90.16
astrāya phaṭ |

iti digbandhaḥ ||

Oṃ ṚV 10.90.12
At the heart.
Oṃ ṚV 10.90.13
At the head.
Oṃ ṚV 10.90.14
At the tuft.
Oṃ ṚV 10.90.15
For the armour: *huṃ*.
Oṃ ṚV 10.90.16
For the weapon: *phaṭ*.

[Thus] the *digbandha*.

0.9 Worship of the Vessel

Next the worshipper sanctifies the utensils which he is going to use in the following *pūjā* by invoking deities into their different parts. Thereby he makes them suitable instruments of worship. The vessel (*kalaśa*) worshipped here is of a particular shape (cf. illustration F) and is filled with water.

Along with the conch (cf. 0.10) it serves as a container for water which is used in worship. The gods Viṣṇu, Rudra (= Śiva), Brahman, the groups of mother goddesses[77], the ocean, earth and the four Vedas are imagined

[77] The number of mother goddesses (*mātṛkā*) differs according to tradition from seven, sixteen to more than one hundred.

to stay at its various parts.[78] Then sacred rivers like Gaṅgā and Yamunā are invoked in its water. While reciting the prescribed verses[79] the worshipper places his right hand on the top of the vessel thus invoking the rivers as present.

For the worship of the vessel a small quantity of sandalwood paste, grains of unbroken[80] rice (*akṣata*) and a flower are made to stick on it. Finally the cow-(*dhenu*)*mudrā*[81] (cf. illustration 19) is shown over the vessel. In this *mudrā* the position of the fingers imitates the shape of four udders of a cow, thereby suggesting that the vessel is filled with milk from the udders of the heavenly cow (*surabhi*[82]).

⟨*kalaśapūjā*⟩

kalaśasya mukhe viṣṇuḥ kaṇṭhe rudraḥ samāśritaḥ |
mūle tatra sthito brahmā madhye mātṛgaṇāḥ smṛtāḥ ||
kukṣau tu sāgarāḥ sarve saptadvīpā vasuṃdharā |
ṛgvedo 'tha yajurvedaḥ sāmavedo hy atharvaṇaḥ ||

[78] According to a scholarly etymology of the word *kalaśa* proposed by the MNT it is called *kalaśa* because the celestial architect Viśvakarman made it from various parts (*kalā*) of the gods. Cf. MNT 5.181:
kalāṃ kalāṃ gṛhītvā tu devānāṃ viśvakarmaṇā |
nirmito 'yaṃ sa vai yasmāt kalaśas tena kathyate ||

[79] The two and a half verses in the beginning are met with frequently, e.g. PP p. 104,5–9 (quoting Śaunaka), p. 133,2–6.

[80] For the meaning of *akṣata* cf. p. 161.

[81] *Mudrās* are symbolic gestures of the hands but also body postures; cf. Hoens in Gupta / Hoens / Goudriaan (1979), pp. 115–117. – The *dhenumudrā* is described in many texts, e.g. Viśvāmitra-Saṃhitā 13.39 cd–41 ab (*saurabheyīmudrā*); Mudrānighaṇṭu 30; cf. Dave pp. 632,17–634,11 who quotes many texts and points out small differences in the descriptions. Tṛbhā p. 119,7–10 describes the *mudrā* as follows:
hastadvaye tv adhovaktre saṃmukhe ca parasparam |
vāmāṅgulīr dakṣiṇānām aṅgulīnāṃ ca saṃdhiṣu ||
saṃveśya madhyamābhyāṃ tu tarjanyau dve prayojayet |
kaniṣṭhe dve anāmābhyāṃ yuñjyāt sā dhenumudrikā ||
With both hands upside down and facing each other, having inserted the fingers of the left [hand] into the joints of the right [hand], he should join the index fingers with the middle fingers. The little fingers he should join with the ring fingers. This is the cow-*mudrā*.

For illustrations cf. also PKS, appendix VI, no. B 4; SŚP vol. 1, appendix, plate 8; Padma-Saṃhitā pt. 1, appendix, p. 38, no. 94 A and B (*surabhimudrā*; slightly different); Mṛgendrāgama, following p. 52.

[82] *Surabhimudrā* is another name for the *dhenumudrā*.

aṅgaiś ca sahitāḥ sarve kalaśaṃ tu samāśritāḥ |
atra gāyatrī sāvitrī śāntipuṣṭikarī[83] *tathā ||*
āyāntu devapūjārthaṃ duritakṣayakārakāḥ |
gaṅge ca yamune caiva godāvari sarasvati |
narmade sindhu kāveri jale 'smin saṃnidhiṃ kuru ||
kalaśe gaṅgāditīrthāny āvāhayāmi |
kalaśadevatābhyo namaḥ |
sarvopacārārthe gandhākṣatapuṣpaṃ samarpayāmi |

dhenumudrāṃ pradarśya |

At the mouth of the vessel is Viṣṇu, at the throat Rudra is seated, at the bottom (god) Brahman stays, in the middle part the groups of mothers are said [to be staying].
And at the belly all oceans, the earth with its seven continents, the Ṛgveda and the Yajurveda, the Sāmaveda and the Atharva[veda],
[i.e.] all [Vedas] accompanied by their limbs are staying in the vessel. In it is the *gāyatrī* [verse] with Savitṛ [as its deity] which gives peace and prosperity.
May these who destroy evil come for the *pūjā* of gods. O Gaṅgā and Yamunā, Godāvarī and Sarasvatī, Narmadā, Sindhu, Kāverī, be present in this water.
I invoke holy rivers like Gaṅgā in the vessel.
Salutation to the deities in the vessel.
[As a substitute] for all services (*upacāra*) I offer sandalwood paste (*gandha*)[84], unbroken rice (*akṣata*) and a flower.

Having shown the cow – *mudrā* ...

0.10 Worship of the Conch

Next the devotee washes the conch with clean water for its purification (cf. illustration 20). Uttering the sacred syllable *oṃ* he fills it with water from the vessel (*kalaśa*). The conch is then placed on its stand (Mar. *aḍaṇī*; cf. illustration X). The conch is by its very origin closely connected with the aquatic element and is considered as an auspicious symbol said to bestow plenty and fulfil wishes.[85] Along with the vessel it therefore serves as a container of water which is used in the later worship.

[83] ṚVBKS *śāntiḥ°*.
[84] Cf. fn. 26 on p. 33.
[85] For the symbolism of the conch cf. Bosch (1960), pp. 115–116.

Several verses[86] are recited describing the deities moon, Varuṇa, Prajāpati and the rivers Gaṅgā and Sarasvatī as staying at different parts of the conch. The water which it contains is identified with that of the sacred rivers in the three worlds. It is remembered that the conch is one of fourteen items which appeared at the time of the churning of the ocean for nectar (*amṛtamanthana*) and was taken by Viṣṇu who holds it as one of his attributes. An imitation[87] of the famous *gāyatrī* (= *sāvitrī*) verse eulogizes the conch by identifying it with the conch Pāñcajanya, which Kṛṣṇa obtained after conquering the demon Pañcajana.

The conch is then worshipped by offering sandalwood paste and a flower. Unbroken rice (*akṣata*) which had been offered to the vessel (cf. 0.9) is not allowed as an offering to the conch.[88]

Finally the conch-(*śaṅkha*)*mudrā*[89] (cf. illustration 21) is shown which imitates the shape of a conch.

⟨*śaṅkhapūjā*⟩

prakṣālitaṃ śaṅkhaṃ praṇavenāpūrya |

śaṅkhādau candradaivatyaṃ kukṣau varuṇadevatā |
pṛṣṭhe prajāpatiṃ vidyād agre gaṅgā sarasvatī ||

[86] The second verse is also found in PP p. 91,4–5 (quoting Garuḍa-Purāṇa); the third one PP p. 91,12–13; p. 104,16–17 (quoting Śaunaka) and p. 133,19–20.
[87] I cannot trace this *gāyatrī* to older sources. For imitations of the Vedic *gāyatrī* cf. Gonda (1963), pp. 293–294.
[88] The reason is probably that the conch is closely connected with Viṣṇu who should not receive an offering of *akṣata*, especially when he is being worshipped in the *śālagrāma* stone. Cf. Puṣpacintāmaṇi 2.85 (quoting Yāmala):
nākṣatair arcayed viṣṇuṃ na tulasyā vināyakam |
na dūrvayā yajed durgāṃ bilvapatrair divākaram ||
[89] The *śaṅkhamudrā* is described in many texts, e.g. Viśvāmitra-Saṃhitā 13.47 cd–49 ab; Nāradīya-Saṃhitā 6.23–24; Mudrānighaṇṭu 38–39. Tṛbhā p. 119,11–14 describes it as follows:
vāmāṅguṣṭhaṃ tu saṃgṛhya dakṣiṇena tu muṣṭinā |
kṛtvottānaṃ tathā muṣṭim aṅguṣṭhaṃ tu prasārayet ||
vāmāṅgulīs tathā śliṣṭāḥ saṃyuktāḥ suprasāritāḥ |
dakṣiṇāṅguṣṭhasaṃspṛṣṭā mudrā śaṅkhasya coditā ||
Holding the left thumb with the right fist, having then turned the fist upwards, he should stretch the [right] thumb. Having well stretched out the joined fingers of the left [hand] closed on [the fist and] touched by the right thumb: [This] is called conch-*mudrā*.
For illustrations cf. also SŚP vol. 1 app., pl. 35 (different); Pādma-Saṃhitā pt. 1 app., p. 22 no. 36 A and 37 B; Viśvāmitra-Saṃhitā, opposite p. 94.

trailokye yāni tīrthāni vāsudevasya cājñayā |
śaṅkhe tiṣṭhanti viprendra tasmāc chaṅkhaṃ prapūjayet ||
tvaṃ purā sāgarotpanno viṣṇunā vidhṛtaḥ kare |
namitaḥ[90] *sarvadevaiś ca pāñcajanya namo 'stu te ||*
oṃ pāñcajanyāya vidmahe pāvamānāya dhīmahi |
tan naḥ śaṅkhaḥ pracodayāt ||
śaṅkhadevatābhyo namaḥ |
sarvopacārārthe candanaṃ puṣpaṃ samarpayāmi ||

śaṅkhamudrāṃ pradarśya |

. . . having filled the conch which has been washed [with water] while uttering the syllable *oṃ* [he says:]

At the opening of the conch is the deity moon; at the belly the deity Varuṇa; at the backside one should know Prajāpati; at the frontside Gaṅgā [and] Sarasvatī.
And whatever holy rivers are in the three worlds these stay in the conch by Vāsudeva's order. Therefore, best of the Brahmins, one should worship the conch.
You came into being formerly from the ocean, are held by Viṣṇu in his hand and are bowed to by all gods. Pāñcajanya, salutation to you.
Oṃ. We know Pāñcajanya, we meditate on Pāvamāna. May this conch inspire us.
Salutation to the deities in the conch.
[As a substitute] for all services I offer sandalwood paste [and] a flower.

Having shown the conch gesture [he says:]

0.11 Worship of the Bell

The worshipper washes the bell, then rings it with his hands imitating the shape of a bell (cf. illustration 22)[91]. The ringing of the bell is taken as signifying the arrival of gods and departure of demons.[92]

[90] Wrong form for *nataḥ*.

[91] For a drawing of this position of the hands, which resembles the *musalamudrā* (in which, however, the right hand is placed on top of the left), cf. also Tachikawa (1983), p. 135 figure 140. For an illustration of the *musalamudrā* cf. Viśvāmitra–Saṃhitā, opposite p. 94. *Musala* means club, mace (which is Viṣṇu's weapon), but also clapper of a bell. – A number of texts prescribe the *garuḍamudrā* in connection with the use of the bell. This *mudrā* is described in various texts, e.g. Viśvāmitra–Saṃhitā 13.59–61, Mudrānighaṇṭu 54–55. According to Tṛbhā p. 119,22–25 it is performed as follows:

hastau tu vimukhau kṛtvā grathayitvā kaniṣṭhike |
tarjanyau mukhataḥ śliṣṭe śliṣṭāv aṅguṣṭhakau tathā ||
madhyamānāmikāyugme dvau pakṣāv iva cintayet |
eṣā garuḍamudrā syād aśeṣaviṣaśātinī ||

Having turned the hands back to back [and] having interlocked the little fingers, having joined first the index fingers and having joined the thumbs, one should imagine the two sets of the middle fingers and ring fingers as two wings. This is the *garuḍamudrā* which destroys all poison.

For an illustration of this *mudrā* cf. Viśvāmitra–Saṃhitā, opposite p. 94. For a slightly different description and illustration cf. Pādma–Saṃhitā pt.1 app., p. 19, no. 26. Garuḍa is the deity who is believed to stay in the bell (cf. the formula *ghaṇṭāsthāya garuḍāya namaḥ* occurring in several *prayoga* texts). Therefore Garuḍa is depicted on the handles of many bells (cf. illustration I). Dave p. 437,17–19 explains in a traditional manner that the auspicious sound of the bell which removes hindrances reminds of the sound made by the wings of the bird Garuḍa, Viṣṇu's vehicle, and is therefore dear to the gods.

[92] For a collection of quotes on the significance of the bell cf. Dave pp. 437,11–439,20.

The devotee worships the bell by offering sandalwood paste, unbroken rice (*akṣata*) and a flower. The bell is then kept on the left hand side in front of the devotee, while the conch is kept on the right hand side. The bell is going to be used at several stages of the ritual, e.g. at the time of offering a bath, incense and waving the *ārati* lamp. On these occasions it is held in the left hand.

⟨*ghaṇṭāpūjā*⟩

āgamārthaṃ tu devānāṃ gamanārthaṃ tu rakṣasām |
kurve ghaṇṭāravaṃ tatra devatāhvānalakṣaṇam ||
ghaṇṭāyai namaḥ |
sarvopacārārthe gandhākṣatapuṣpaṃ samarpayāmi |

For the coming of the gods and the going of the *rakṣasas* I ring the bell thereby signifying the invocation of the gods.
Salutation to the bell.
[As a substitute] for all services I offer sandalwood paste, unbroken rice and a flower.

0.12 Worship of the Lamp

The oil lamp (Mar. *samaī*; cf. illustration Y) is worshipped by reciting a verse from a hymn to Indra (ṚV 6.47.21) where Indra is represented as having put to flight the dark aborigines and having slain demons. The employment of the verse here suggests that the oil lamp may dispel darkness and drive away evil spirits.

I am not aware of this verse being used elsewhere in a similar context. The worship of the oil lamp is not found in all *prayoga* texts, perhaps because the lamp is not directly needed at any stage of the later ritual but only serves to illuminate the idol and the place of worship during the *pūjā*.

⟨*dīpapūjā*⟩

oṃ [93]-*dive-dive sadṛśīr anyam ardhaṃ*
kṛṣṇā asedhat apa sadmano jāḥ /
ahan dāsā vṛṣabho vasnayanto–
davraje varcinaṃ śaṃbaraṃ ca //-[93]
dīpadevatābhyo namaḥ /
sarvopacārārthe gandhākṣatapuṣpaṃ samarpayāmi /

Oṃ. "Day after day far from their seat he drove them, alike, from place to place, those darksome creatures. The Hero slew the meanly–huckstering Dāsas, Varcin and Śambara, where the waters gather."
Salutation to the deities of the lamp.
[As a substitute] for all services I offer sandalwood paste, unbroken rice and a flower.

0.13 Sprinkling

The worshipper now purifies himself and the utensils for worship by sprinkling water from the vessel and the conch by means of a flower or *dūrvā* grass. The act of sprinkling water, a common means of purification[94], on utensils which are to be used in sacrifice occurs already in the *śrauta* ritual. The *mantra* employed here is a well–known verse which is recited for purificatory purposes on many occasions. It expresses the conviction that the mere recalling of Viṣṇu's name removes inner (mental) and outer (bodily) impurities.

⟨*prokṣaṇa*⟩

kalaśaśaṅkhodakena /

apavitraḥ pavitro vā sarvāvasthāṃ gato 'pi vā /
yaḥ smaret puṇḍarīkākṣaṃ sa bāhyābhyantaraṃ śuciḥ //

ātmānaṃ prokṣya pūjādravyāṇi ca saṃprokṣayet /

[93] ṚV 6.47.21.
[94] Cf. Gonda (1980 b), pp. 125ff.

Having sprinkled himself with water from the vessel and the conch [while reciting the verse:]

Whether pure or impure, in whatever condition [one may be], he who recalls the lotus–eyed (Viṣṇu) becomes cleansed within and without.

he also sprinkles the *pūjā* utensils.

0.14 Meditation

The worshipper takes flowers or unbroken rice in the hollow of the joined hands and recites the meditation verse(s). The flowers – consecrated by the *mantra*(s) – are then offered to the deity.

A meditation (*dhyāna*) verse is a stanza describing the appearance of a deity in order to help the worshipper visualize the deity. Here five verses are supplied according to the five deities of the *pañcāyatana*, where the deities (Viṣṇu, Śiva, Gaṇeśa, Sūrya, Devī) are arranged in such a way that one's favourite deity is placed in the centre surrounded by the other deities arranged in a particular order.[95] The verse addressed to the favourite deity (here: Viṣṇu) is recited first.

The devotee is expected not only to recite the verse but to meditate on the form of the deity. In the current performance, however, which is often done hurriedly, *dhyāna* has been reduced to the mere recitation of the prescribed verse(s).[96]

⟨*dhyāna*⟩

atha dhyānam / *añjalau puṣpaṃ gṛhītvā* /

śāntākāraṃ bhujagaśayanaṃ padmanābhaṃ sureśaṃ
viśvādhāraṃ gaganasadṛśaṃ meghavarṇaṃ śubhāṅgam /
lakṣmīkāntaṃ kamalanayanaṃ yogibhir dhyānagamyaṃ
vande viṣṇuṃ bhavabhayaharaṃ sarvalokaikanātham //

[95] For the *pañcāyatana* cf. pp. 49–51.
[96] Cf. Bhattacharya in Avalon ([5]1978) vol. 2, p. 490: "... Dhyāna is performed by really meditating on the form of the Devatā, no matter whether the Dhyāna–Mantra is recited or not; for the Śāstrik meaning of the expression 'Dhyāyet' is 'should meditate' and not 'should recite the Dhyānamantra.' " – *Dhyāna* has been defined by Yājñavalkya (quoted by Dave p. 440,4–5):
samāhitena manasā caitanyāntaravartinā /
ātmano 'bhīṣṭadevānāṃ dhyānaṃ dhyānam ihocyate //
and Kulārṇavatantra 17.36:
yāvad indriyasantāpaṃ manasā saṃniyamya ca /
svāntenābhīṣṭadevasya cintanaṃ dhyānam ucyate //
For a collection of *dhyāna* verses cf. Sircar (1972–73).

[97]-*dhyāyen nityaṃ maheśaṃ rajatagirinibhaṃ cārucandrāvataṃsaṃ*
ratnākalpojjvalāṅgaṃ paraśumṛgavarābhītihastaṃ prasannam /
padmāsīnaṃ samantāt stutam amaragaṇair vyāghrakṛttiṃ vasānaṃ
viśvādyaṃ viśvavandyaṃ nikhilabhayaharaṃ pañcavaktraṃ trinetram //-[97]
gajavadanam acintyaṃ tīkṣṇadaṃṣṭraṃ trinetraṃ
bṛhadudaram aśeṣaṃ bhūtirājaṃ purāṇam /
amaravarasupūjyaṃ raktavarṇaṃ sureśaṃ
paśupatisutam īśaṃ vighnarājaṃ namāmi //
[98]-*saśaṅkhacakraṃ ravimaṇḍale sthitaṃ*
kuśeśayākrāntam anantam acyutam /
bhajāmi buddhyā tapanīyamūrtiṃ
surottamaṃ citravibhūṣaṇojjvalam //-[98]
[99]-*vidyuddāmasamaprabhāṃ mṛgapatiskandhasthitāṃ bhīṣaṇāṃ*
kanyābhiḥ karavālakheṭavilasaddhastābhir āsevitām /
hastaiś cakradarāsikheṭaviśikhāṃś cāpaṃ guṇaṃ tarjanīṃ
bibhrāṇām analātmikāṃ śaśidharāṃ durgāṃ trinetrāṃ bhaje //-[99]
dhyāyāmi /

iti puṣpāñjalyarpaṇam /

Now the meditation.

Having taken flowers in the cupped hands (*añjali*) [he says:]

(Meditation on Viṣṇu)
I worship Viṣṇu who destroys the fear of *saṃsāra*, the only Lord of the whole world, whose appearance is calm, who has a serpent as his bed, from whose navel a lotus grows, the lord of the gods, the support of the universe, who is [as all–pervading] as the sky, who has the colour of the clouds, who has handsome limbs, Lakṣmī's husband, the lotus–eyed one, who can be discovered in meditation by the Yogins.
(Meditation on Śiva)
One should always meditate on the great Lord (Śiva) who is as brilliant as a silver mountain, who has the beautiful moon as crest–jewel, whose limbs are shining like ornaments of jewels, whose hands hold axe and antelope and [the gestures of] boon and protection, who is calm, who sits in the lotus–posture, who is praised by groups of gods on all sides, who wears a tiger–skin, who is the cause of the universe, worshipped by the universe, removes all fear, has five faces [and] three eyes.
(Meditation on Gaṇapati)
I bow to the one with an elephant's face, who is inconceivable, has a sharp tusk, three eyes, a large belly, is perfect, the lord of prosperity, the ancient one, who is fit to be worshipped devoutly by the best of the gods, is of red colour, the lord of the gods, Śiva's son, the powerful, the ruler of obstacles.
(Meditation on the sun)
I worship in my mind the best of the gods, who has conch and discus, stays in the solar orb, who is encircled by a water–lily, is infinite, permanent, whose form is golden, who shines with various ornaments.
(Meditation on Devī)
I worship the three–eyed Durgā, who is as radiant as a flash of lightning, who sits on the back of a lion, who is frightening, who is served by girls whose hands hold swords and shields, who holds with her hands discus, conch, sword, shield, arrow, bow, noose [and] *tarjanī(–mudrā)*, is fiery [and] holds the moon.
I meditate.

[Having said so] he offers the handful of flowers.

[97] Cf. Śiva–Purāṇa, Vidyeśvara–Saṃhitā, chap. 20 v. 52.
[98] Cf. Tṛbhā p. 32,14–17.
[99] Cf. ŚT 21.41.

1. Worship with sixteen services I

Ṣoḍaśopacārapūjā I

Now the first part of the worship with sixteen services (*upacāra*) begins. For each of the main offerings one *mantra* of the PS (ṚV 10.90) is recited. The version of the PS which is preserved in the ṚV tradition consists of sixteen *mantras*; other schools have versions of eighteen or even twenty–two verses. As the number of services offered in the current *pūjā* exceeds sixteen, other Vedic *mantras* have also been employed. In respect of the contents one cannot expect any connection between the meaning of the *mantras* of the PS and the services offered in the *pūjā*, apart from the fact that the number sixteen with its symbolism is common.

In the place of the *mantras* of the PS or in addition to them so called "Paurāṇic" *mantras*, i.e. *mantras* from the Purāṇic literature, are given; these can be recited by women and others to whom the recitation of Vedic *mantras* is traditionally forbidden.

1.1 Invocation

The *pūjā* begins with the invocation, for which the first *mantra* of the PS is employed. *Āvāhana* is not done

1) in case of Viṣṇu being worshipped in the *śālagrāma* stone or Śiva being worshipped in the *bāṇa–liṅga*[100], or
2) in case of idols which have been permanently established in temples.

In the first case the theological explanation is that the deity is always present in these objects[101], in the second case that the deity was invoked as present in the idol at the time of the first establishment (*pratiṣṭhā*) of the idol.[102] In such cases a handful of flowers is offered to the idol at this stage of the *pūjā* to make the number of services sixteen.[103]

In case of temporarily worshipped idols of clay etc. the *āvāhana* follows the rite of *prāṇapratiṣṭhā* (cf. pp. 191 ff.) by which the deity is made to be present in the idol. Modern informants interpret *āvāhana* in that case as a request to the deity to be ready to accept the *pūjā* which is being offered.

⟨āvāhana⟩

oṃ [104]–*sahasraśīrṣā puruṣaḥ sahasrākṣaḥ sahasrapāt |*
sa bhūmiṃ viśvato vṛtvā 'ty atiṣṭhad daśāṅgulam ||–[104]
āgaccha devadeveśa tejorāśe jagatpate |
kriyamāṇāṃ mayā pūjāṃ gṛhāṇa surasattama ||
śrī–amukadevatābhyo namaḥ |
āvāhanārthe puṣpāñjaliṃ samarpayāmi |

[100] But when Śiva is worshipped in the *śālagrāma* or Viṣṇu in the *bāṇa–liṅga āvāhana* takes place. Cf. Ācārendu p. 178,23–24.

[101] Cf. Nandapaṇḍita on Viṣṇusmṛti p. 708,19–20 (quoting SkP):
śālagrāmaśilāyāṃ tu nāvāhanavisarjane |
śālagrāmaśilāyāṃ tu nityaṃ saṃnihito hariḥ ||
Further the Pariśiṣṭa to the ĀGS p. 168,19–22: *tān apsu vāgnau vā sūrye vā svahṛdaye vā sthaṇḍile vā pratimāsu vā yajeta pratimāsv akṣaṇikāsu nāvāhanavisarjane bhavataḥ svākṛtiṣu hi śastāsu devatā nityaṃ saṃnihitā ity asthirāyāṃ vikalpaḥ sthaṇḍile tūbhayaṃ bhavatu …*

[102] Cf. Ācārendu p. 178,3–4: … *tatra pratiṣṭhākāla eva devatāyā āvāhitatvāt.*

[103] Cf. Nandapaṇḍita on Viṣṇusmṛti p. 708,21–24: *kathaṃ tarhi ṣoḍaśopacāraklṛptir iti cet | satyam | puṣpāñjalineti brūmaḥ |*
āvāhana–ṛcā dadyāt pūrvaṃ puṣpāñjaliṃ hareḥ |
tasyaivonmukhatāṃ prāpte yāge codvāsane ṛcā ||
ante puṣpāñjaliṃ dadyād yāgasaṃpūrtisiddhaye ||

[104] ṚV 10.90.1.

Oṃ. "A thousand heads hath Puruṣa, a thousand eyes, a thousand feet. On every side pervading earth he fills a space ten fingers wide."
Come, lord of the god of gods, mass of splendour, lord of the world, accept the *pūjā* which is performed by me, best of the gods.
Salutation to the noble deities so and so.
For invocation I offer a handful of flowers.

1.2 Seat

With the second verse of the PS the deity is offered a *tulasī* (*ocimum sanctum*, holy basil) leaf as a substitute for a seat which is decorated with gold and jewels. The offering of a seat to deities is a custom known from Vedic times; compare the invitation of king Soma to the Vedic fire–sacrifice.[105]

⟨āsana⟩

oṃ [106]–*puruṣa evedaṃ sarvaṃ yad bhūtaṃ yac ca bhavyam |*
utāmṛtatvasyeśāno yad annenātirohati ||–[106]
nānāratnasamāyuktaṃ kārtasvaravibhūṣitam |
āsanaṃ devadeveśa prītyarthaṃ pratigṛhyatām ||
śrī–amukadevatābhyo namaḥ |
āsanārthe tulasīpatraṃ samarpayāmi |

Oṃ. "This Puruṣa is all that yet hath been and all that is to be; the Lord of Immortality which waxes greater still by food."
Lord of the god of gods, accept for [your] pleasure the seat, which is studded with various jewels [and] decorated with gold.
Salutation to the noble deities so and so.
For the seat I offer a *tulasī* leaf.

1.3 Water for Washing the Feet

The offerings *āsana–pādya–arghya–ācamanīya* (1.1–1.5) are relics of the old Indian ritual of honouring distinguished guests (*arghya*). According to the Pāraskara GS 1.3.1 "to six persons the arghya reception is due: to a teacher, to an officiating priest, to the father–in–law, to the king, to a friend, to a snātaka."[107] The reception consists of 1. offering a mat for sitting and one for keeping the feet, 2. water for washing the feet, 3. *arghya*

[105] Cf. Caland / Henry (1906–07), pp. 53 ff.

[106] ṚV 10.90.2.

[107] Translation by Oldenberg.

water, 4. water for sipping, 5. honey mixture, 6. a cow. Likewise the idol receives water for washing the feet, *arghya* water and water for sipping.

At this stage of the *pūjā* the devotee pours water on the feet of the idol. The washing of the feet is a ritual rather than physical purification to remove evil and elements of enmity.[108]

⟨pādya⟩

oṃ [109-]*etāvān asya mahimā 'to jyāyāṃś ca pūruṣaḥ |*
pādo 'sya viśvā bhūtāni tripād asyāmṛtaṃ divi ||[-109]
pādyaṃ gṛhāṇa deveśa sarvakṣemasamartha bho⟨ḥ⟩ |
bhaktyā samarpitaṃ deva lokanātha namo 'stu te ||
śrī-amukadevatābhyo namaḥ |
pādyaṃ samarpayāmi |

Oṃ. "So mighty is his greatness; yea, greater than this is Puruṣa. All creatures are one-fourth of him, three-fourth eternal life in heaven."
O lord of the gods who is able to give all happiness, take the water for washing the feet, which is offered with devotion. God, lord of the world, salutation to you.
Salutation to the noble deities so and so.
I offer water for washing the feet.

1.4 Arghya (Water)

Water into which several ingredients (like sandalwood paste, *akṣata* etc.) have been mixed is offered to the deity for honorific purposes. This water is usually to be accepted in the hollow of the cupped hands and after thus signifying its acceptance is poured out.[110] This is followed by sipping of water.

⟨arghya⟩

oṃ [111-]*tripād ūrdhva ud ait puruṣaḥ pādo 'syehābhavat punaḥ |*
tato viṣvaṅ vy akrāmat sāśanānaśane abhi ||[-111]
namas te devadeveśa namas te dharaṇīdhara |
namas te jagadādhāra arghyaṃ naḥ pratigṛhyatām ||

[108] Cf. Gonda (1980b), pp. 330–331.
[109] ṚV 10.90.3.
[110] Cf. ĀGS 1.24.11–12: *prakṣālitapādo 'rghyam añjalinā pratigṛhya | athācamanīyenācāmati* … – For *arghya* in general cf. Hillebrandt (1897), pp. 79–80. For the way of accepting it cf. Apte (1940), pp. 174–175.
[111] ṚV 10.90.4.

śrī-amukadevatābhyo namaḥ |
arghyaṃ samarpayāmi |

Oṃ. "With three-fourth Puruṣa went up: one fourth of him again was here. Thence he strode out to every side over what eats not and what eats."
Salutation to you, lord of the god of gods, salutation to you, Viṣṇu.
Salutation to you, support of the world, accept our *arghya* (water).
Salutation to the noble deities so and so.
I offer *arghya* (water).

1.5 Water for Sipping

Water for sipping to be received in the hands is offered for purification. Previously (cf. 0.1) the devotee himself had to perform *ācamana* as an act of purification. Later *ācamanīya* will be offered immediately after the offering of some services like the baths (1.6.1–5) or the garments (2.2).[112]

⟨ācamanīya⟩

oṃ [113-]*tasmād virāḷ ajāyata virājo adhi pūruṣaḥ |*
sa jāto aty aricyata paścād bhūmim atho puraḥ ||[-113]
karpūravāsitaṃ toyaṃ mandākinyāḥ samāhṛtam |
ācamyatāṃ jagannātha mayā dattaṃ hi bhaktitaḥ ||
śrī-amukadevatābhyo namaḥ |
ācamanīyaṃ samarpayāmi |

Oṃ. "From him Virāj was born; again Puruṣa from Virāj was born. As soon as he was born he spread eastward and westward o'er the earth."
Lord of the world, sip the water which I offer with devotion, which is scented with camphor [and] which was brought from the Gaṅgā.
Salutation to the noble deities so and so.
I offer water for sipping.

1.6 Material for Bath

The idol is bathed with pure water (cf. illustration 23) which is identified with the water of sacred rivers. Then follow baths with the five "nec-

[112] Cf. Viṣṇusmṛti, chap. 22 v. 75 for occasions of *ācamana*: "Having sneezed, having slept, having eaten, going to eat or to study, having drunk [water], having bathed, having spat, having put on his garment, having walked on the high road, having discharged urine or voided excrements, and having touched the bones no longer moist with fat of a five-toed animal, he must sip water." (Translation by Jolly) – Cf. also fn. 114 below.
[113] ṚV 10.90.5.

tars", milk, curd, ghee, honey and sugar, and finally a bath with water into which sandalwood paste (*gandha*) has been mixed. After completing each bath the idol is washed with pure water, receives water for sipping (*ācamanīya*)[114] and is offered sandalwood paste, unbroken rice and a flower. Just as the *abhiṣeka* (cf. 2.1), the baths purify the idol from impurities and at the same time transfer the qualities of the substances that are used for bath to the idol. Substances like milk, curd etc. have certain medical properties which are beneficial for the skin. Curd, honey and ghee are already used in Vedic ritual for *abhiṣeka*. ĀpŚS 22.25.5 mentions consecration of the sacrificer with curd, ĀpŚS 22.25.8 with ghee, BŚS 18.5 with milk. AB 8.20.1 explains the use of various liquids which are used in the consecration of a king and their significance as follows:"Curds is power in this world; in that he anoints him with curds, verily thus he confers power upon him. Honey is the sap in plants and trees; in that he anoints with honey, verily thus he confers sap upon him. Ghee is the brilliance of animals; in that he anoints with ghee, verily thus he confers brilliance upon him. Waters are the immortal in the world; in that he anoints with water, thereby he confers immortality upon him ..."[115] AB 8.8.2 dealing with the substances used in the *punarabhiṣeka* of a king explains:"In that there is curd, honey, and ghee, and it is the sap of plants and the waters, verily thus he confers upon him the sap of plants and the waters."[116] The ŚB 7.5.1 ff. describing the construction of the Vedic fire altar states:"He then puts down a (living) tortoise ... He anoints it with sour curds, honey, and ghee, – sour curds doubtless are a form of this (earth–) world, ghee of the air, and honey of the yonder sky ... Or, sour curds are the life–sap of this (earth–) world, ghee that of the air, and honey that of yonder sky..."[117] The substances curd, ghee and honey occur also as ingredients of the *madhuparka*[118] which is offered as food to an honoured guest. Accordingly some speak of *madhuparka–snāna* instead of *pañcāmṛta–snāna*. The five substances for the baths are kept in a separate vessel or in a special "cup"(Mar. *pañcapāḷe*, cf. illustration Q). The left–overs of these materials used for baths are offered as food offering (*naivedya*) to the deity.

[114] The custom requires that certain acts are followed by *ācamana*, cf. p. 65 and n. 112 above. *Ācamana* wipes out all traces of preceding acts that one may proceed to the next stage of ritual performance (cf. GONDA [1970], p. 70).

[115] Translation by KEITH.

[116] Translation by KEITH.

[117] Translation by EGGELING.

[118] Cf. n. 9 on p. 30.

The *dharmaśāstras* state that some idols are not to be bathed daily[119], while others like those made of clay are never bathed. In such cases the bath may be offered to the reflection of the idol seen in a mirror.[120]

⟨snānīya⟩

oṃ [121–]*yat puruṣeṇa haviṣā devā yajñam atanvata /*
vasanto asyāsīd ājyaṃ grīṣma idhmaḥ śarad dhaviḥ //[–121]
gaṅgāsarasvatīrevāpayoṣṇīnarmadājalaiḥ /
snāpito 'si mayā deva tathā śāntiṃ kuruṣva me //
śrī–amukadevatābhyo namaḥ /
snānīyaṃ samarpayāmi /
pañcāmṛtaiḥ snāpayiṣye /

Oṃ. "When Gods prepared the sacrifice with Puruṣa as their offering, its oil was spring, the holy gift was autumn; summer was the wood."[122]
God, I bath you with water from Gaṅgā, Sarasvatī, Revā, Payoṣṇī, Narmadā. Give me peace.
Salutation to the noble deities so and so.
I offer [material] for bath.
I shall give a bath with the five nectars.

1.6.1 Bath with Milk

Next the idol is bathed with milk, while the devotee recites a verse from a hymn to *soma* (ṚV 1.91.16 ; also ṚV 9.31.4), which suggests an identification of milk and *soma*[123]. This *mantra* is employed in different contexts[124]; according to several texts it is recited when milk is being

[119] Cf. Ācārabhūṣaṇa (quoting Vyāsa) p. 183,16–17:
pratimāpaṭayantrāṇāṃ nityaṃ snānaṃ na kārayet /
kārayet parvadivase yadi vā maladhāraṇe //

[120] Cf. Tṛbhā p. 40,15–17:
sadyaḥsnigdhe mṛṇmaye vā sarpiḥsindūraje tathā /
śrīcandananigharṣe vā lepane pratimātanau //
antikasthāpite khaḍge snāpayed darpaṇe 'tha vā /

[121] ṚV 10.90.6.

[122] GRIFFITH's translation of *ājya* (ghee), *idhma* (fuel for the sacred fire), *havis* (oblation, burnt offering) as oil, wood, holy gift is misleading.

[123] For this identification cf. KRICK (1975), p. 43 n. 65:"Milchprodukte sind mit Soma als *amṛtam* (und Same zur Fortpflanzung) gleichwertig, vgl. die Butter/Soma–Gleichsetzung ṚV IV 58, die Milch–Grahas in der Sautrāmaṇī; Sauermilch (*dadhi*) – die Saṃnāya–Milch für Indra im Neumondopfer – wird zum Soma konsekriert (TB III 7,4,17–18) und gilt AB VII 29 als Soma für Vaiśyas."

[124] Cf. GONDA (1965 b), p. 408 for cases of employments.

added as an ingredient to the mixture of the five cow–products (*pañcagavya*).[125]

⟨*payaḥsnāna*⟩

oṃ [126]–*ā pyāyasva sam etu te viśvataḥ soma vṛṣṇyam |*
bhavā vājasya saṃgathe ||–[126]
kāmadhenoḥ samudbhūtaṃ devarṣipitṛtṛptidam |
payo dadāmi deveśa snānārthaṃ pratigṛhyatām ||
śrī–amukadevatābhyo namaḥ |
snānārthe payaḥsnānaṃ samarpayāmi |
payaḥsnānānantaraṃ śuddhodakasnānaṃ samarpayāmi |
śuddhodakasnānānantaram ācamanīyaṃ samarpayāmi |
sakalapūjārthe gandhākṣatapuṣpāṇi samarpayāmi |

Oṃ. "Soma, wax great. From every side may vigorous powers unite in thee: be in the gathering–place of strength."
Lord of the gods, I offer milk, which comes from the wish–fulfilling cow [and] which satisfies gods, seers and forefathers.
Accept [it] for a bath.
Salutation to the noble deities so and so.
For a bath I offer a bath with milk.
After the bath with milk I offer a bath with pure water.
After the bath with pure water I offer water for sipping.
[As a substitute] for a complete *pūjā* I offer sandalwood paste, unbroken rice and a flower.

1.6.2 Bath with Curd

While a bath with curd is given to the idol the last verse of a hymn to Dadhikrāvan / Dadhikrās (ṚV 4.39.6), probably a divine horse, is recited. This *mantra* came to be used in connection with curd due to the phonetic similarity between the name Dadhikrās and the word *dadhi* (curd).

There is a long tradition of employing this *mantra* in rituals connected with curd, like eating curd[127], adding curd to the mixture of the cow products (*pañcagavya*)[128], or bathing with curd[129].

[125] Cf. the Pariśiṣṭa to BGS (ed. Harting) 2.13 (= p. 1,16): *āpyāyasveti ca kṣīram* ...; but also VHSm 11.28 cd–29 ab for a bath with milk.
[126] ṚV 1.91.16; also ṚV 9.31.4.
[127] Cf. Fay, p. 22 for such references found in the GSs.
[128] Cf. the Pariśiṣṭa to BGS (ed. Harting) 2.13 (= 1,16): *dadhikrāvṇeti vai dadhi* ...
[129] Cf. VHSm 8.28.

⟨*dadhisnāna*⟩

oṃ [130]–*dadhikrāvṇo akāriṣaṃ jiṣṇor aśvasya vājinaḥ |*
surabhi no mukhā karat pra ṇa āyūṃṣi tāriṣat ||–[130]
candramaṇḍalasaṃkāśaṃ sarvadevapriyaṃ dadhi |
snānārthaṃ te mayā dattaṃ prītyarthaṃ pratigṛhyatām ||
śrī–amukadevatābhyo namaḥ |
dadhisnānaṃ samarpayāmi |
dadhisnānānantaraṃ śuddhodakasnānaṃ samarpayāmi |
śuddhodakasnānānantaram ācamanīyaṃ samarpayāmi |
sakalapūjārthe gandhākṣatapuṣpāṇi samarpayāmi |

Oṃ. "So have I glorified with praise strong Dadhikrāvan, conquering Steed. Sweet may he make our mouths; may he prolong the days we have to live."
Accept for your bath the curd, which I have offered you for your pleasure, which looks [as white] as the full moon [and] is dear to all gods.
Salutation to the noble deities so and so.
I offer a bath with curd.
After the bath with curd I offer a bath with pure water.
After the bath with pure water I offer water for sipping.
[As a substitute] for a complete *pūjā* I offer sandalwood paste, unbroken rice and a flower.

1.6.3 Bath with Ghee

The *mantra* employed for a bath with ghee[131] comes from a hymn to Agni (ṚV 2.3.11) and refers to the oblation of ghee in the fire. Already ŚŚS 8.4.1 employs this *mantra* for an offering of ghee. VHSm 8.29 prescribes it for bathing the idol with ghee.

⟨*ghṛtasnāna*⟩

oṃ [132]–*ghṛtaṃ mimikṣe ghṛtam asya yonir*
ghṛte śrito ghṛtam v asya dhāma |
anuṣvadham ā vaha mādayasva
svāhākṛtaṃ vṛṣabha vakṣi havyam ||–[132]
ājyaṃ surāṇām āhāra ājyaṃ yajñe pratiṣṭhitam |
ājyaṃ pavitraṃ paramaṃ snānārthaṃ pratigṛhyatām ||

[130] ṚV 4.39.6.
[131] For the importance of ghee (Skt. *ājya*, *ghṛta*, *sarpis*) in Vedic ritual cf. Gonda (1980 b), pp. 176 ff.
[132] ṚV 2.3.11.

śrī-amukadevatābhyo namaḥ |
ghṛtasnānaṃ samarpayāmi |
ghṛtasnānānantaraṃ śuddhodakasnānaṃ samarpayāmi |
śuddhodakasnānānantaram ācamanīyaṃ samarpayāmi |
sakalapūjārthe gandhākṣatapuṣpāṇi samarpayāmi |

Oṃ. "Oil has been mixt: oil is his habitation. In oil he rests: oil is his proper province. Come as thy wont is: O thou Steer, rejoice thee; bear off the oblation duly consecrated."[133]
Ghee is the food of the gods, ghee is rooted in sacrifice.
Accept for a bath the purest ghee.
Salutation to the noble deities so and so.
I offer a bath with ghee.
After the bath with ghee I offer a bath with pure water.
After the bath with pure water I offer water for sipping.
[As a substitute] for a complete *pūjā* I offer sandalwood paste, unbroken rice and a flower.

1.6.4 Bath with Honey

The three Vedic *mantras* employed for the bath with honey – which is considered as the essence of plants – are taken from a hymn to the Viśve Devas (ṚV 1.90.6–8) and have the "sweetness" of nature as their theme. Several applications of these "*madhumatī*" verses are known.[134] In ŚB 7.5.1.4 their recitation accompanies the anointing of a living tortoise with honey while constructing the Vedic fire altar. VHSm 8.29 employs these *mantras* for giving a bath with honey to the idol.

⟨*madhusnāna*⟩

oṃ [135]⌐*madhu vātā ṛtāyate madhu kṣaranti sindhavaḥ |*
mādhvīr naḥ santv oṣadhīḥ ||
madhu naktam utoṣaso madhumat pārthivaṃ rajaḥ |
madhu dyaur astu naḥ pitā ||
madhumān no vanaspatir madhumāṅ astu sūryaḥ |
mādhvīr gāvo bhavantu naḥ ||⌐[135]
sarvauṣadhisamutpannaṃ pīyūṣasadṛśaṃ madhu |
snānārthaṃ te prayacchāmi gṛhāṇa parameśvara ||

[133] Griffith's translation of *ghṛta* (ghee) as oil is misleading.
[134] Cf. Apte (1939–40), p. 35 for a discussion of various employments of these *mantras*, and Gonda's translation of the Ṛgvidhāna, pp. 26–27 n. 1.
[135] ṚV 1.90.6–8.

śrī-amukadevatābhyo namaḥ |
madhusnānaṃ samarpayāmi |
madhusnānānantaraṃ śuddhodakasnānaṃ samarpayāmi |
śuddhodakasnānānantaram ācamanīyaṃ samarpayāmi |
sakalapūjārthe gandhākṣatapuṣpāṇi samarpayāmi |

Oṃ. "The winds waft sweets, the rivers pour sweets for the man who keeps the Law; so may the plants be sweet for us.
Sweet be the night and sweet the dawns, sweet the terrestrial atmosphere; sweet be our Father Heaven to us.
May the tall tree be full of sweets for us, and full of sweets the Sun: may our milch-kine be sweet for us."
Honey which is like nectar [and] is produced from all herbs I offer you for a bath. Accept [it], highest Lord.
Salutation to the noble deities so and so.
I offer a bath with honey.
After the bath with honey I offer a bath with pure water.
After the bath with pure water I offer water for sipping.
[As a substitute] for a complete *pūjā* I offer sandalwood paste, unbroken rice and a flower.

1.6.5 Bath with Sugar

The Vedic *mantra* recited while giving a bath with sugar forms part of a hymn to *soma* (ṚV 9.85.6) which describes the sweet (*svādu*) flavour of *soma*. The word *svādu* also suggests sugar, and that is probably why this verse came to be used in this context.[136] Sugar does not occur among the substances used in the *madhuparka*[137] but belongs to the group of "five sweet substances" (*pañcamadhura*)[138]. Apart from its medical qualities

[136] For a bath with sugar as one of the five nectars which are used for giving a bath to Durgā cf. VR p. 82,22; Liṅga-Purāṇa, chap. 77 v. 50–52 mentions baths with milk, curd, honey, ghee and sugar. Of these the one with sugar is said to give maximum fruit. VHSm 8.29d mentions sugarcane juice (*ikṣurasa*) together with milk, curd, ghee, honey as part of five nectars to be used for bathing the idol. VHSm 8.58ab employs ṚV 9.85.6 not in connection with sugar but for offering *ācamanīya* after an offering of betel.
[137] Cf. n. 9 on p. 30.
[138] Cf. PP p. 158,11–12:
kṣīraṃ kṣaudraṃ ghṛtaṃ drākṣā śarkarā ca bhṛgūttama |
idaṃ ca pañcamadhuraṃ baliṃ dadyāt sukhapradam ||

sugar is used as a scraping agent to remove dirt[139] and the effects of oiliness.

⟨*śarkarāsnāna*⟩

oṃ [140-]*svāduḥ pavasva divyāya janmane*
svādur indrāya suhavītunāmne |
svādur mitrāya varuṇāya vāyave
bṛhaspataye madhumāṅ adābhyaḥ ||[-140]
ikṣudaṇḍasamudbhūtadivyaśarkarayā harim |
snāpayāmi sadā bhaktyā prīto bhava sureśvara ||
śrī-amukadevatābhyo namaḥ |
śarkarāsnānaṃ samarpayāmi |
śarkarāsnānānantaraṃ śuddhodakasnānaṃ samarpayāmi |
śuddhodakasnānānantaram ācamanīyaṃ samarpayāmi |
sakalapūjārthe gandhākṣatapuṣpāṇi samarpayāmi |

Oṃ. "Flow onwards sweet of flavour for the Heavenly Race, for Indra sweet, whose name is easily invoked: flow sweet for Mitra, Varuṇa, and Vāyu, rich in meath, inviolable for Bṛhaspati."
I always bath Hari with devotion with divine sugar, which comes from the stem of sugarcane. Be pleased, o lord of the gods.
Salutation to the noble deities so and so.
I offer a bath with sugar.
After the bath with sugar I offer a bath with pure water.
After the bath with pure water I offer water for sipping.
[As a substitute] for a complete *pūjā* I offer sandalwood paste, unbroken rice and a flower.

1.6.6 Bath of Water with Sandalwood Paste

After the baths with the five nectars a sixth bath with water is offered to which fresh sandalwood paste[141] has been added.[142] The *mantra* employed here comes from the famous Śrīsūkta (ṚVKh 5.87.9). As it begins

[139] Cf. Mudgala-Purāṇa 5.39.22 ab:
ikṣo rasasamudbhūtāṃ śarkarāṃ malanāśinīm |
and Brahmanityakarmasamuccaya p. 41,18–19:
ikṣusārasamudbhūtā śarkarā puṣṭikārikā |
malāpahārikā divyā snānārthaṃ pratigṛhyatām ||
[140] ṚV 9.85.6.
[141] Cf. n. 26 on p. 33.
[142] The use of *gandhodaka* for sprinkling is already attested by Kāṭhaka GS 17.2.

with the word *gandha* (odour) it came to be used for *gandha* (sandalwood paste).[143] This *mantra* occurs in different contexts as the special *mantra* of the goddess Śrī, in connection with the adding of cowdung (*gomaya*)[144] to the mixture of the five cow products, and as the fifth *mantra* to be used in the performer's bath with clay (*mṛttikāsnāna*)[145]. Afterwards the idol is bathed with pure (often hot) water while the *mantras* *āpo hi ṣṭhā*. . .(ṚV 10.9.1–3) belonging to a hymn to the waters are recited. These verses are employed whenever water is sprinkled in rituals, e.g. during the *mārjana* rite of the *saṃdhyā*.[146]

⟨*gandhodakasnāna*⟩

oṃ [147-]*gandhadvārāṃ durādharṣāṃ nityapuṣṭāṃ karīṣiṇīm* |
īśvarīṃ sarvabhūtānāṃ tām ihopa hvaye śriyam ||[-147]
karpūrailāsamāyuktaṃ sugandhidravyasaṃyutam |
gandhodakaṃ mayā dattaṃ snānārthaṃ pratigṛhyatām ||
śrī-amukadevatābhyo namaḥ |
ṣaṣṭhaṃ gandhodakasnānaṃ samarpayāmi |
[148-] *āpo hi ṣṭhā mayobhuvas tā na ūrje dadhātana* |
mahe raṇāya cakṣase ||
yo vaḥ śivatamo rasas tasya bhājayateha naḥ |
uśatīr iva mātaraḥ ||
tasmā araṃ gamāma vo yasya kṣayāya jinvatha |
āpo janayathā ca naḥ ||[-148]
śuddhodakasnānaṃ samarpayāmi |

Oṃ. I invoke here Śrī who is perceptible through odour, invincible, who is always well-supplied, abounding in dung, the ruler of all beings.
Accept the water with sandalwood paste which I have given for a bath, which is mixed with camphor, cardamom [and] enriched with fragrant substances.
Salutation to the noble deities so and so.
I offer the sixth bath of water with sandalwood paste.
"Ye, Waters, are beneficent: so help ye us to energy that we may look on great delight.

[143] Cf. also VHSm 8.37 cd: *gandhaṃ ca lepayed gātre gandhadvāreti vai ṛcā* |
[144] E.g. ṚVBKS fol. 78 a.6–7.
[145] Cf. TĀ 10.1.
[146] For the application of these *mantras* cf. APTE (1939–40), pp. 43–44.
[147] ṚVKh 5.87.9 (= Śrīsūkta).
[148] ṚV 10.9.1–3.

Give us a portion of the sap, the most auspicious that ye have, like mothers in their longing love.
To you we gladly come for him to whose abode ye send us on; and, Waters, give us procreant strength."
I offer a bath with pure water.

1.7 Short Pūjā after the Bath

After the bath a short *pūjā* follows where the idol is offered sandalwood paste for besmearing the body, unbroken rice (as a substitute for ornaments), flowers and leaves, incense, a lamp and food. The food (usually the left–overs of the substances used for the baths with the five nectars) is offered in a particular manner to be explained later in section 2.11. After the meal water for washing the hands and the mouth, sandalwood paste for rubbing on the hands, betel and a gift are offered. The worshipper performs circumambulation and prostrates himself before the idol. Flowers consecrated by *mantras*[149] are offered. The worship is then completed and dedicated along with the merit accruing from it to *brahman*, the highest reality, indicated by the words *oṃ tat sat* [150].

The worshipper takes away the flowers[151] used in the worship to the northern direction. With this act the first part of the *pūjā* is complete. This is also the part which is to be performed daily, while the second part (where these and other services occur in an elaborate form) is performed when there is sufficient time or a special occasion. For detailed explanations of the various services offered see the particular places of the text of the second part of the *pūjā*.

⟨snānottarasvalpapūjā⟩

amukadevatābhyo namaḥ |
vilepanārthe candanaṃ samarpayāmi |
amukadevatābhyo namaḥ |

[149] Usually, during this short form of the *pūjā* no *mantras* are recited and only a flower is offered.

[150] Cf. BhG 17.23:
oṃ tat sad iti nirdeśo brahmaṇas trividhaḥ smṛtaḥ ||
brāhmaṇās tena vedāś ca yajñāś ca vihitāḥ purā ||

[151] In current practice, he symbolically takes up one flower, smells it and throws it in the northern direction. The north is an auspicious direction, the region of men as opposed to the south, the direction of the manes. According to GGS 1.9.1 the remnants of the burnt offering (*havis*) are taken away in the northern direction (*athaitad dhavir ucchiṣṭam udag udvāsya*).

alaṃkārārthe akṣatān samarpayāmi |
amukadevatābhyo namaḥ |
pūjārthe puṣpāṇi tulasīpatrāṇi ca samarpayāmi |
amukadevatābhyo namaḥ |
bilvapatrāṇi dūrvāṅkurāṃś ca samarpayāmi |
amukadevatābhyo namaḥ |
dhūpaṃ samarpayāmi |
amukadevatābhyo namaḥ |
dīpaṃ samarpayāmi |
amukadevatābhyo namaḥ |
naivedyārthe nānāvidhakhādyaṃ śarkarāṃ vā samarpayāmi |
amṛtopastaraṇam asi |
oṃ prāṇāya svāhā |
oṃ apānāya svāhā |
oṃ vyānāya svāhā |
oṃ udānāya svāhā |
oṃ samānāya svāhā |
oṃ brahmaṇe svāhā |
naivedyamadhye prāśanārthe pānīyaṃ samarpayāmi |
oṃ prāṇāya svāhā |
oṃ apānāya svāhā |
oṃ vyānāya svāhā |
oṃ udānāya svāhā |
oṃ samānāya svāhā |
oṃ brahmaṇe svāhā |
uttarāpośanaṃ samarpayāmi |
hastaprakṣālanaṃ samarpayāmi |
mukhaprakṣālanaṃ samarpayāmi |
karodvartanārthe candanaṃ samarpayāmi |
mukhavāsārthaṃ pūgīphalaṃ tāmbūlaṃ samarpayāmi |
suvarṇapuṣpadakṣiṇāṃ samarpayāmi |
amukadevatābhyo namaḥ |
pradakṣiṇāṃ namaskāraṃ ca samarpayāmi |
mantrapuṣpaṃ samarpayāmi |
anena yathājñānena kṛtapūrvārādhanena amukadevatā prīyatām|
na mama |
⟨oṃ⟩ tat sad brahmārpaṇam astu |

uttaradiśi nirmālyaṃ visarjayet |

Salutation to the deities so and so.

I offer sandalwood paste for besmearing.
Salutation to the deities so and so.
[As a substitute] for ornaments I offer unbroken rice.
Salutation to the deities so and so.
[As a substitute] for a [complete] *pūjā* I offer flowers and *tulasī* leaves.
Salutation to the deities so and so.
I offer *bilva* leaves and blades of *dūrvā* [grass].
Salutation to the deities so and so.
I offer incense.
Salutation to the deities so and so.
I offer a lamp.
Salutation to the deities so and so.
For food I offer [sweet] food of various types or sugar (as a symbol of types of food).
You are the seat of nectar.
Oṃ. *Svāhā* to *prāṇa*.
Oṃ. *Svāhā* to *apāna*.
Oṃ. *Svāhā* to *vyāna*.
Oṃ. *Svāhā* to *udāna*.
Oṃ. *Svāhā* to *samāna*.
Oṃ. *Svāhā* to *brahman*.
During the meal I offer water for drinking.
Oṃ. *Svāhā* to *prāṇa*.
Oṃ. *Svāhā* to *apāna*.
Oṃ. *Svāhā* to *vyāna*.
Oṃ. *Svāhā* to *udāna*.
Oṃ. *Svāhā* to *samāna*.
Oṃ. *Svāhā* to *brahman*.
I offer the final *āpośana*[152].
I offer water for washing the hands.
I offer water for washing the mouth.
I offer sandalwood paste for rubbing on the hands.
I offer betel for scenting the mouth.
I offer the gift of a golden flower.
Salutation to the deities so and so.
I offer circumambulation and prostration.
I offer flowers consecrated by *mantras*.

[152] Cf. n. 226 on p. 168.

May the deity so and so be pleased by this prefatory worship which has been performed according to [my] knowledge.
[This] is not mine.
⟨*Oṃ*⟩. *Tat. Sat.*
May it be offered to *brahman*.

He should discard the used flowers in the northern direction.

2. Worship with sixteen services II

Ṣoḍaśopacārapūjā II

2.1 Abhiṣeka Bath

Now the idol is offered the *abhiṣeka* bath[153], for which several arrangements can be made. A small idol is shifted from its place to a shallow dish (Mar. *tāmhan*; cf. illustration M) over which the vessel (Mar. *abhiṣekpātra*) is fixed on a stand (cf. illustration C); in case of large idols in temples the *abhiṣekpātra* is fixed (hanging over the idol) with a chain (cf. illustration 24); *abhiṣeka* can also be given to a small idol as a substitute. *Mūrtis* made of clay or wood are not bathed.

According to current Mahārāṣṭrian practice *abhiṣeka* refers to the continuous pouring of a fluid for a long time on the idol from above with the help of an *abhiṣekpātra*, a spoon, or a conch (*śaṅkha*), which seems to have been an instrument of *abhiṣeka* in olden times.

Apart from water, different fluids like milk or sugarcane juice can be used. Simultaneously a Vedic hymn[154] or a *stotra* is being recited once or for a specific number of times. This may be the Viṣṇusūkta (ṚV 1.22.16–21) for Viṣṇu – sixteen times; Rudrādhyāya (TS 4.5.1–11) or Śivamahimnaḥstotra for Śiva – eleven times; Gaṇapatyatharvaśīrṣa (–Upaniṣat) for Gaṇapati – twenty-one times; Śrīsūkta (ṚVKh 5.87) for Devī – nine times; Saurasūkta (ṚV 1.50) for Sūrya – twelve times. In Mahārāṣṭrian practice the PS is recited at the beginning of the *abhiṣeka*, followed by the favourite *sūkta* of the deity.

[153] For *abhiṣeka* being considered as bath cf. also Pādma–Saṃhitā, pt. 2, 8.4 ab: *mahābhiṣeko nāmāgryaṃ snapanam* ...

[154] Cf. DhS p. 575,17–18. BhP 11.27.31 refers to the bathing (*snāna*) of Viṣṇu accompanied by TĀ 3.11.1, Viṣṇu–Purāṇa 1.1.1, ṚV 10.90 or Sāma–Veda 1.318:
svarṇagharmānuvākena mahāpuruṣavidyayā |
pauruṣeṇāpi sūktena sāmabhī rājanādibhiḥ ||

Abhiṣeka occurs in the Brāhmaṇa texts as sprinkling of water at the consecration of a king.[155] The anointing with special substances is a means to transfer the power of these substances to the idol.[156] A similar concept underlies the *dhārā* (*-pūjā*) where water or a substance like ghee, honey is poured in a continuous stream.[157] *Abhiṣeka* is in none of the original services which are commonly listed in the texts. This may indicate that it is a late addition, part of the extension of the bathing rites (*snāna*).

At the conclusion of the *abhiṣeka* a passage from the AB 8.7.9 is recited, originally recited at the *punarabhiṣeka*[158] ceremony when the king is sprinkled with a mixture of eight substances, curd, honey, ghee, rain water fallen during sunshine, young grass and green barley, liquor and *dūrvā* grass. The formula *devasya* ... *hastābhyām* occurs with many variations in different contexts[159], suggesting here that the *abhiṣeka* is given from the hands of divine beings, like Savitṛ, the Aśvins etc. The whole passage from *devasya* to *tuṣṭiś cāstu* is also recited at the very end of the current *puṇyāhavācana* ceremony when the priest performs the *abhiṣeka* of the sacrificer.[160]

Then the idol is washed with pure water, wiped dry with a piece of cloth and receives water for sipping (*ācamanīya*). Finally it is reinstalled in its place in case it had been shifted to another place for *abhiṣeka*. For the reinstalment three *mantras* in which the word "established" occurs are recited: A *mantra* from a hymn to the Viśve Devas (ṚV 5.47.7), a passage from the AB 3.24.13 and a verse from TB 1.2.1.25. ṚV 5.47.7 occurs together with the passage from the AB in similar contexts where an idol has to be firmly established in its place.[161] The *mantra* from the TB is originally employed for addressing the *gārhapatya* fire, which is itself a

[155] Cf. HEESTERMAN (1957). For *abhiṣeka* in South Indian worship cf. also EICHINGER FERRO-LUZZI (1981).

[156] Cf. HEILER (1961), p. 234. According to EICHINGER FERRO-LUZZI (1981), pp. 730–733, the purpose of *abhiṣeka* is (1) the same as the one achieved by bathing the deity: Bathing appeals to the sense of touch and has a soothing effect on the skin; (2) it endows the object or person with divine power and (3) mobilizes these powers in the objects and persons possessing them.

[157] Cf. Śiva-Purāṇa, Rudra-Saṃhitā Sṛṣṭikhaṇḍa, chap. 14 v. 66ff.

[158] Cf. WEBER (1893), p. 110 for *punarabhiṣeka* of a king who has already been consecrated.

[159] Cf. APTE (1939–40), pp. 149–150.

[160] Cf. ṚVBKS fol. 129 a. 3–5.

[161] E.g. in the *mātṛkāpūjā* where the mother goddesses (*mātṛkās*) have to be established for worship (cf. ṚVBKS fol. 129 b. 1–2).

fixed place[162], and occurs for this purpose e.g. ŚB 2.4.1.4 or ŚŚS 2.14.2. The Saṃskāraratnamālā uses the *mantra* in the context of the *puṇyāhavācana* for establishing Gaṇapati.[163]

⟨*abhiṣekasnāna*⟩

puruṣasūktena abhiṣekaṃ kuryāt |

⟨*abhiṣekasamāpti*⟩

[164]-*devasya tvā savituḥ prasave 'śvinor bāhubhyāṃ pūṣṇo hastābhyām agnes tejasā sūryasya varcasendrasyendriyeṇābhiṣiñcāmi* |
balāya śriyai yaśase 'nnādyāya [*oṃ*[165]] *bhūr bhuvaḥ svaḥ* |-[164]
amṛtābhiṣeko 'stu |
śāntiḥ puṣṭis tuṣṭiś cāstu |
śrī-amukadevatābhyo namaḥ |
mahābhiṣekasnānaṃ samarpayāmi |
mahābhiṣekasnānānantaraṃ śuddhodakasnānaṃ samarpayāmi |
snānānte ācamanīyaṃ samarpayāmi |

⟨*sthāpana*⟩
oṃ [166]-*tad astu mitrāvaruṇā tad agne*
śaṃ yor asmabhyam idam astu śastam |
aśīmahi gādham uta pratiṣṭhāṃ
namo dive bṛhate sādanāya ||-[166]
[167]-*gṛhā vai pratiṣṭhā sūktam* | *tat pratiṣṭhitatamayā vācā śaṃstavyam* | *tasmād yady api dūra iva paśūṃl labhate gṛhān evainān ājigamiṣati gṛhā hi paśūnāṃ pratiṣṭhā pratiṣṭhā* ||-[167]
oṃ [168]-*narya prajāṃ me gopāya* |
amṛtatvāya jīvase |
jātāṃ janiṣyamāṇāṃ ca |
amṛte satye pratiṣṭhitām |-[168]
supratiṣṭhitam astu |

[162] Cf. GONDA (1954 b), p. 7: "The *gārhyapatya* fire is a house, that is to say: a *pratiṣṭhā*."

[163] Saṃskāraratnamālā p. 34,19: *narya prajām ity asyāgnir naryo 'nuṣṭup pratiṣṭhāpane viniyogaḥ*.

[164] AB 8.7.9.

[165] Only in ṚVBKS, to be omitted.

[166] ṚV 5.47.7.

[167] AB 3.24.13.

[168] TB 1.2.1.25.

He should perform *abhiṣeka* with the Puruṣasūkta.

(End of the *abhiṣeka*)
"On the instigation of the god Savitṛ, with the arms of the Aśvins, with the hands of Pūṣan, with the brilliance of Agni, with the radiance of the sun, with the power of Indra I anoint thee, for might, for prosperity, for glory, for the eating of food; *bhūḥ, bhuvaḥ, svar*."[169]
May the *abhiṣeka* be of nectar.
May there be peace, prosperity and contentment.
Salutation to the noble deities so and so.
I offer the bath of the great *abhiṣeka*.
After the bath of the great *abhiṣeka* I offer a bath with pure water.
At the end of the bath I offer water for sipping.

(Instalment)
Oṃ. "Be this our praise, O Varuṇa and Mitra; may this be health and force to us, O Agni. May we obtain firm ground and room for resting: Glory to Heaven, the lofty habitation!"
"The hymn is a house, a support. Therefore it should be recited in the most firm tone. Therefore even if a man gets cattle at a distance as it were, he desires to bring to his house; for a house is the support of cattle."[170]
Oṃ. O virile one, protect my progeny that is born and will be born [and] is firm in the immortal truth, for immortality [and] long life.
May [the deity] be well established.

2.2 Garments

Next a lower garment together with an upper garment is offered. These garments are, according to the old Indian style of clothing two untailored pieces of cloth.[171] In the daily worship, especially in case of small idols, often pieces of cotton wool arranged in form of a garland (cf. illustration 25), silken pieces of cloth or an offering of unbroken rice (*akṣata*) serve as a substitute.[172] Some texts specify the colour of the garments that should be offered: A yellow garment to Viṣṇu, a white one

[169] Translation by KEITH.
[170] Ibid.
[171] Cf. p. 58.
[172] Cf. Nandapaṇḍita on Viṣṇusmṛti p. 713,4–5:
śreṣṭhāni paṭṭavastrāṇi devavāsāṃsi sarvadā |
eṣām alābhe kārpāsavāsāṃsi prayatāni ca ||
Cf. also ABBOTT (1932), p. 348.

to Śiva, a red one to Gaṇapati, Devī and Sūrya.[173] Garments coloured blue with indigo (unless they are made of silk or wool) should not be offered.[174] After the offering of garments water for sipping is given.[175]

⟨*vastra*⟩

oṃ [176]–*taṃ yajñaṃ barhiṣi praukṣan puruṣaṃ jātam agrataḥ |*
tena devā ayajanta sādhyā ṛṣayaś ca ye ||–[176]
sarvabhūṣādhike saumye lokalajjānivāraṇe |
mayopapādite tubhyaṃ vāsasī pratigṛhyatām[177] *||*
śrī–amukadevatābhyo namaḥ |
vastraṃ samarpayāmi |
ācamanīyaṃ samarpayāmi |

Oṃ. "They balmed as victim on the grass Puruṣa born in earliest time. With him the Deities and all Sādhyas and Ṛṣis sacrificed."
Accept [under and upper] garments which I give you, which abound in all [kinds of] decorations, which are soft, which remove shame in front of people.
Salutation to the noble deities so and so.
I offer a garment.
I offer water for sipping.

2.3 Sacred Thread

To male deities the worshipper offers the sacred thread which is to be worn by Brahmins, Kṣatriyas and Vaiśyas on the left shoulder and under the right arm.[178] It is customary to offer the sacred thread after offer-

[173] Cf. Mantramahodadhi 22.78 ab:
pītaṃ viṣṇau sitaṃ śambhau raktaṃ vighnārkaśaktiṣu |
The reasons for choosing these colours are that Viṣṇu is imagined as wearing a yellow garment (*pītāmbara*); Śiva's skin colour is said to be white (*karpūragaura*); the sun is said to be of dark–red colour (*aruṇa*); Gaṇapati is imagined to be of red colour (cf. *raktavarṇa*, meditation verse, p. 134).
[174] Cf. pp. 59 and 73.
[175] Cf. n. 114 on p. 140.
[176] ṚV 10.90.7.
[177] Ungrammatical for °*gṛhyetām* (dual).
[178] For other ways of wearing the thread during certain rites cf. KANE 2, pp. 287 ff.; GONDA (1980 b), pp. 153 f.

ing both garments[179] as no ritual act – like wearing the *yajñopavīta* – can be performed without being properly dressed.[180]

⟨*yajñopavīta*⟩

oṃ [181]–*tasmād yajñāt sarvahutaḥ saṃbhṛtaṃ pṛṣadājyam* /
paśūn tāṃś cakre vāyavyān āraṇyān grāmyāś ca ye //–[181]
devadeva namas te 'stu trāhi māṃ bhavasāgarāt /
brahmasūtraṃ sottarīyaṃ gṛhāṇa puruṣottama //
śrī-amukadevatābhyo namaḥ /
yajñopavītaṃ samarpayāmi /
ācamanīyaṃ samarpayāmi /

Oṃ. "From that great general sacrifice the dripping fat was gathered up. He formed the creatures of the air, and animals both wild and tame."
God of the gods, salutation to you; save me from the ocean of *saṃsāra*.
Highest being, accept the sacred thread with the upper garment.
Salutation to the noble deities so and so.
I offer the sacred thread.
I offer water for sipping.

2.4 Substances of [Signifying] Good Fortune

To female deities various substances and ornaments which signify the good fortune of a woman whose husband is living (*saubhāgya*) are offered: Turmeric[182] powder, *kuṅkuma*[183], both of which are usually preserved in a small flat mango-shaped case (Mar. *koyrī*; cf. illustration G), collyrium, vermilion and the special necklace worn by married women in Mahārāṣṭra, a bracelet, various ornaments (not specified) and a fan. A set of modern "*saubhāgya*" materials as it is available on the market in Puṇe (cf. illustration 26) consists of a necklace of black beads (*maṅgalasūtra*), a comb, a box

[179] Cf. PP pp. 37–39. Contrary to this the Paurāṇic *mantra* which is employed here states that the upper garment (cf. already section 2.2) is offered together with the sacred thread.
[180] Cf. also GONDA (1980 b), p. 153.
[181] ṚV 10.90.8.
[182] For turmeric cf. EICHINGER FERRO-LUZZI (1981), p. 723 and DYMOCK (1891). It is said to resemble the sunlight in respect to its colour.
[183] For the symbolism of *kuṅkuma* which is a sign of a married woman cf. EICHINGER FERRO-LUZZI (1981), p. 723. It is said to enhance the beauty of the idol and to be a substitute for former blood sacrifice in certain contexts.

for *kuṅkuma* powder, turmeric, *kuṅkuma*, green[184] glass bangles worn by married women and a mirror, all kept in a winnowing basket[185].

⟨*saubhāgyadravya*⟩

haridrā svarṇavarṇābhā sarvasaubhāgyadāyinī /
sarvālaṃkāramukhyā hi devi tvaṃ[186] *pratigṛhyatām* //
[187]–⟨*amukadevyai namaḥ* /⟩–[187]
haridrāṃ samarpayāmi /
haridrācūrṇasaṃyuktaṃ kuṅkumaṃ kāmadāyakam /
vastrālaṃkaraṇaṃ sarvaṃ devi tvaṃ[188] *pratigṛhyatām* //
amukadevyai namaḥ /
kuṅkumaṃ samarpayāmi /
kajjalaṃ kāmikaṃ ramyaṃ kāminīkāmasaṃbhavam /
netrayor bhūṣaṇārthāya kajjalaṃ pratigṛhyatām //
amukadevyai namaḥ /
kajjalaṃ samarpayāmi /
uditāruṇasaṃkāśaṃ japākusumasaṃnibham /
sīmantabhūṣaṇārthāya sindūraṃ pratigṛhyatām //
amukadevyai namaḥ /
sindūraṃ samarpayāmi /
maṅgalya⟨ṃ⟩ tantumaṇibhir muktāphalavirājitam /
kaṇṭhasya bhūṣaṇārthāya kaṇṭhasūtraṃ pragṛhyatām //
amukadevyai namaḥ /
kaṇṭhasūtraṃ samarpayāmi /
kācasya nirmitaṃ divyaṃ kaṅkaṇaṃ ca sureśvari /
hastālaṃkaraṇārthāya kaṅkaṇaṃ pratigṛhyatām //
amukadevyai[189] *namaḥ* /
kaṅkaṇaṃ samarpayāmi /
alaṃkārān mayā devi suvarṇena vinirmitān /
prītyarthaṃ tava deveśi[190] *bhūṣaṇaṃ pratigṛhyatām* //
amukadevyai namaḥ /
nānābhūṣaṇāni samarpayāmi /

[184] For the significance of green colour cf. ABBOTT (1932), pp. 280–281.
[185] For the significance of the winnowing fan, which is made of bamboo, the progenitor of life, cf. ABBOTT (1932), pp. 388f.
[186] Ungrammatical for *tvayā*.
[187] Om. ṚVBKS.
[188] Cf. n. 186 above.
[189] ṚVBKS °*devatāyai*.
[190] Ungrammatical for *deveśe*.

nānābharaṇaśobhāḍhyaṃ nānāratnopaśobhitam |
arpitaṃ ca mayā devi tāḍapat⟨t⟩raṃ pragṛhyatām ||
amukadevyai namaḥ |
tāḍapat⟨t⟩raṃ samarpayāmi |

Goddess, accept turmeric [powder] which shines with golden colour, which endows all good fortune, which is the foremost of all ornaments.
⟨Salutation to the goddess so and so.⟩
I offer turmeric.
Goddess, accept all garments and ornaments [and] *kuṅkuma*[191] accompanied with turmeric powder which grants desires.
Salutation to the goddess so and so.
I offer *kuṅkuma*.
Collyrium enthuses sexuality, is pleasant, originates from the desire of an amorous woman. Accept collyrium for beautifying [your] eyes.
Salutation to the goddess so and so.
I offer collyrium.
Accept vermilion which appears like the rising sun [and] resembles the china rose flower for beautifying the parting line of [your] hair.
Salutation to the goddess so and so.
I offer vermilion.
Accept for an ornament of your neck the necklace, auspicious with thread and beads, which is beautified by pearls.
Salutation to the goddess so and so.
I offer a necklace.
Queen of the gods, [this] bracelet is made of glass [and] is divine.
Accept this bracelet as an ornament for your wrist.
Salutation to the goddess so and so.
I offer a bracelet.
Goddess, accept the ornamenting, the decorations, which I made of gold for your delight, queen of the gods.
Salutation to the goddess so and so.
I offer ornaments of varied types.
Accept the fan[192] I offer, O goddess, which is rich in beauty of various ornaments, brilliant with various jewels.

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[191] *Kuṅkuma* in its original meaning is saffron, which in modern practice is replaced by a cheap red powder.

[192] *Tāḍapatra* may also mean an ear-ornament; cf. Ācārendu p. 364,6: *tāḍapatramilatkarṇā*.

Salutation to the goddess so and so.
I offer a fan.

2.5 Aromatic Substances

Various kinds of perfumes are said to be offered to the deity. In the current *pūjā* a fragrant essence on oil base (Mar. *attar*) is offered.

The Vedic *mantra* (ṚV 6.75.14) which occurs in a hymn to the weapons of war, is applied by ĀG 3.12.11 while tying a protective leather to the arm of a king before he goes to battle. The *mantra* occurs in a similar context ĀpŚS 20.16.12[193], but VR p. 83,1 employs it for offering *parimaladravyas* in the *durgāpūjā*. It is not clear why this *mantra* has been transferred from the above mentioned context of war to the present context where perfumes are offered. Are these substances believed to have a protective function? Or is it the use of the prefix *pari* (ṚV 6.75.14) which led to the employment in connection with *parimaladravyas*?

⟨parimaladravya⟩

oṃ [194-]*ahir iva bhogaiḥ pary eti bāhuṃ*
jyāyā hetiṃ paribādhamānaḥ |
hastaghno viśvā vayunāni vidvān
pumān pumāṃsaṃ pari pātu viśvataḥ ||[-194]
jyotsnāpate namas tubhyaṃ namas te viśvarūpiṇe |
nānāparimaladravyaṃ gṛhāṇa parameśvara ||
amukadevatābhyo namaḥ |
nānāparimaladravyāṇi samarpayāmi ||

Oṃ. "It compasses the arm with serpent windings, fending away the friction of the bowstring: so may the Brace, well-skilled in all its duties, guard manfully the man from every quarter."
Lord of the moonlight, salutation to you, salutation to you whose form is the universe. Accept various aromatic substances, highest Lord.
Salutation to the deities so and so.
I offer various aromatic substances.

2.6 Sandalwood Paste

For keeping the body cool and pleasant in smell fresh sandalwood paste is applied. Sandal is well known for its cooling qualities – a boon in

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[193] For the employment of this *mantra* in similar contexts cf. APTE (1939–1940), pp. 139–141.

[194] ṚV 6.75.14.

tropical countries.[195] It is produced by rubbing a block of sandalwood (Mar. *candanāce khoḍ*; cf. illustration J [2]) on a stone (Mar. *sahāṇ*; cf. illustration J [1]) while adding small quantities of water frequently; it is then kept on a small dish (Mar. *gandhapātra*; cf. illustration H). The sandalwood paste is applied with the ring finger of the right hand, which is used for making offerings to deities.

⟨*candana*⟩

oṃ [196]-*tasmād yajñāt sarvahuta ṛcaḥ sāmāni jajñire* /
chandāṃsi jajñire tasmād yajus tasmād ajāyata //-[196]
śrīkhaṇḍaṃ candanaṃ divyaṃ gandhāḍhyaṃ sumanoharam /
vilepanaṃ suraśreṣṭha candanaṃ pratigṛhyatām //
amukadevatābhyo namaḥ /
candanaṃ samarpayāmi /

Oṃ. "From that great general sacrifice Ṛcas and Sāma–hymns were born: Therefrom were spells and charms produced; the Yajus had its birth from it."
This sandalwood paste is divine sandal, rich in scent [and] very pleasing.
Best of the gods, accept the sandal for besmearing.
Salutation to the deities so and so.
I offer sandalwood paste.

2.7 Unbroken Rice

Unbroken and uncooked rice – which is often kept in a special perforated dish (Mar. *akṣatāpātra*; cf. illustration B) – is offered as a substitute for an offering of ornaments. Under 2.4 ornaments had already been mentioned together with the *saubhāgyadravyas* as an offering to the goddess. Here the offering is made to male deities as well.

Unbroken grains are commonly used in rituals.[197] They mainly serve as substitute for materials which are not to hand; or they may be thrown at the idol (cf. 2.18 *mantrapuṣpāñjali*) or at human beings (e.g. in the current marriage ceremony), thus signifying auspiciousness and prosperity.

[195] According to Eichinger Ferro-Luzzi (1981), p. 731 "coolness, however, is not only a remedy for heated states, it is synonymous with joy and well-being as such – not surprising in a hot country." For *candana* cf. also Gode (1946).

[196] ṚV 10.90.9.

[197] For the use of grains, particularly *akṣata*, in rituals cf. Abbott (1932), pp. 392ff.

The term *akṣata* originally seems to refer to an unhusked "living", whole grain of a kind of barley[198] or rice[199], containing the new seed. In the current practice unbroken (*a-kṣata*), i.e. undamaged but husked[200], polished rice grains are used, coloured red with *kuṅkuma* powder.

⟨*akṣata*⟩

akṣatās taṇḍulāḥ śubhrāḥ kuṅkumena virājitāḥ /
mayā niveditā bhaktyā gṛhāṇa parameśvara //
amukadevatābhyo namaḥ /
alaṃkārārthe akṣatān samarpayāmi /

Unbroken rice, white rice beautified with *kuṅkuma*, I offer with devotion.
Accept [it], highest Lord.
Salutation to the deities so and so.
[As a substitute] for ornaments I offer unbroken rice.

2.8 Flowers

Next the devotee offers carefully selected fresh flowers and leaves of the season (*ṛtukālodbhava*), which are usually kept in a special container (Mar. *phulāṃcī roḷī*; cf. illustration V). There are elaborate rules for the use of certain flowers in the worship of particular deities.[201] *Dūrvā* grass – liked by elephants – should be given to Gaṇapati but not to Devī, *tulasī* to Viṣṇu but not to Gaṇapati, *bilva* leaves are to be offered to Śiva but not to Sūrya.[202] Certain stories from the Purāṇic literature try to give reasons for these rules. Thus Mudgala–Purāṇa 5.31 explains the enmity between *tulasī* and Gaṇapati as leading to the prohibition of *tulasī* leaves in Gaṇapati's

[198] Cf. Kātyāyana–Saṃhitā, chap. 28.1: *akṣatās tu yavāḥ proktā* ... and PP p. 314,1: *akṣatā yavā*.

[199] On the use of rice cf. Gonda (1965b), pp. 42ff.

[200] Avalon in his translation of MNT 9.274, p. 303 n. 3 states "Ordinary paddy is half boiled, and then husked. Akṣata is husked without boiling." Avalon (⁵1978), vol. 2, p. 285 n. 9 remarks that the first kind is called *atap*, the other *siddha*. Similarly Gupta in her translation of Lakṣmītantra, p. 260 n. 2: "Rice husked after drying in the sun, as distinct from rice husked after boiling paddy and then drying it."

[201] For the use of flowers in worship cf. Puṣpacintāmaṇi; PP pp. 41,22–72,13; Dave pp. 461,23–473,18; Kāśyapa–Jñānakāṇḍa, translated by Goudriaan, pp. 208ff.; further Rangachari (1931), pp. 84–85 for *mantras* to be recited while plucking *tulasī*, *darbha* etc.

[202] Puṣpacintāmaṇi 2.85 (quoting Yāmala):
nākṣatair arcayed viṣṇuṃ na tulasyā gaṇādhipam /
na dūrvayā yajed devīṃ bilvapatraiś ca bhāskaram //

worship. In *kāmya pūjā*s worship with certain flowers is believed to lead to certain desired results.[203]

According to some[204] the flowers have to be offered with middle and ring finger of the right hand. They should not be smelled before they are offered.

ṚVBKS provides for an elaborate worship with flowers accompanied by the recitation of 24, 108 or 1000 names of Viṣṇu in this place. This worship has been dealt with on p. 196 (*pūjā* with leaves and flowers), as it does not form part of the daily worship.

⟨*puṣpa*⟩

oṃ [205-]*tasmād aśvā ajāyanta ye ke cobhayādataḥ |*
gāvo ha jajñire tasmāt tasmāj jātā ajāvayaḥ ||[-205]
mālyādīni sugandhīni mālatyādīni vai prabho |
mayāhṛtāni pūjārthaṃ puṣpāṇi pratigṛhyatām ||
sevantikābakulacampakapāṭalābjaiḥ puṃnāgajātikaravīrarasālapuṣpaiḥ |
bilvapravālatulasīdalamālatībhis tvāṃ pūjayāmi jagadīśvara me prasīda ||
amukadevatābhyo namaḥ |
puṣpāṇi samarpayāmi |

keśavādicaturviṃśatināmabhir vā aṣṭottaraśatanāmabhiḥ sahasranāmabhir vā tulasīdalair anyena dravyeṇa vā pūjayet |

Oṃ. "From it were horses born, from it all cattle with two rows of teeth: from it were generated kine, from it the goats and sheep were born."
Fragrant flowers etc., jasmine and the like, verily I have collected for the *pūjā*, O Lord. Accept the flowers.
Lord of the world, be favourable, I worship you with *sevantikā*, *bakula*, *campaka*, *pāṭala*, lotus, *puṃnāga*, *jāti*, *karavīra*, mango flowers / blossoms, *bilva* leaves, *tulasī* leaves and jasmine [blossoms].
Salutation to the deities so and so.
I offer flowers.

He should worship [the deity] with *tulasī* leaves or other material [accompanied] by [the recitation of] the 24 names [of Viṣṇu] beginning with Keśava or 108 names or 1000 names.

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[203] Cf. Śiva-Purāṇa, Rudra-Saṃhitā, Sṛṣṭikhaṇḍa, chap. 14 v. 15ff.
[204] Cf. Kālikā-Purāṇa (quoted by DAVE p. 469,28–29):
madhyamānāmikāmadhye puṣpaṃ saṅgṛhya pūjayet |
aṅguṣṭhatarjanībhyāṃ tu nirmālyam apanodayet ||
[205] ṚV 10.90.10.

2.9 Incense

The devotee waves incense sticks[206] in front of the idol. If pieces of incense are used, these are burnt in a special vessel with a handle (*dhūpapātra*; cf. illustration N). Simultaneously the worshipper rings the bell which he holds in his left[207] hand. The ringing of the bell is prescribed at several stages of the *pūjā*, e.g. when offering food or waving the *āratī*.[208] Incense is believed to purify the air and drive away evil spirits.

⟨*dhūpa*⟩

oṃ [209-]*yat puruṣaṃ vy adadhuḥ katidhā vy akalpayan |*
mukhaṃ kim asya kau bāhū kā ūrū pādā ucyete ||[-209]
vanaspatirasodbhūto gandhāḍhyo gandha uttamaḥ |
āghreyaḥ sarvadevānāṃ dhūpo 'yaṃ pratigṛhyatām ||
amukadevatābhyo namaḥ |
dhūpaṃ samarpayāmi |

Oṃ. "When they divided Puruṣa how many portions did they make? What do they call his mouth, his arms? What do they call his thighs and feet?"
Accept this incense, the best scent rich in odour which has come from the secretion of the grown up tree, fit to be smelt by all gods.
Salutation to the deities so and so.
I offer incense.

2.10 Lamp

A small lamp fed with ghee (Mar. *nirāñjan*; cf. illustration O)[210] is offered to the idol. According to an old custom a lamp is put near the guest

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[206] While Mahārāṣṭrians generally take incense sticks (Mar. *udbattī* / *agarbattī*; cf. illustration D), these are rejected by devotees belonging to the Mādhva community, as water has been used in the manufacturing process. They therefore burn pieces of pure incense mixed with sandalwood powder (cf. also AVADHĀNĪ [1979], p. 17 n. 49). For different kinds of incense (*aṣṭāṅgadhūpa*, *daśāṅgadhūpa* etc.) cf. PP pp. 72,14–74,11 and DAVE pp. 476,17–481,14.
[207] E.g. MNT 6.85 cd–6.86 ab.
[208] Cf. Kālikā-Purāṇa (quoted by DAVE p. 438,14–15):
snāne dhūpe tathā dīpe naivedye bhūṣaṇe tathā |
ghaṇṭānādaṃ prakurvīta tathā nīrājane 'pi ca ||
[209] ṚV 10.90.11.
[210] This lamp of ghee is to be distinguished from the oil lamp (Mar. *samaī*; cf. illustration Y) occurring in section 0.12.

before a meal (cf. 2.11: *naivedya*) is served to him.[211] In current practice this lamp is first waved clockwise in front of the idol several times, accompanied by the ringing of the bell. The ghee lamp is then placed at the right[212] side of the idol. This act of worship is to be distinguished from the service 2.15, where one waves burning camphor and a lamp in front of the idol accompanied by the singing of metrical compositions.

⟨*dīpa*⟩

oṃ [213-]*brāhmaṇo 'sya mukham āsīd bāhū rājanyaḥ kṛtaḥ |*
ūrū tad asya yad vaiśyaḥ padbhyāṃ śūdro ajāyata ||[-213]
ājyaṃ suvartisaṃyuktaṃ vahninā yojitaṃ mayā |
dīpaṃ gṛhāṇa deveśa trailokyatimirāpaha ||
bhaktyā dīpaṃ prayacchāmi devāya paramātmane |
trāhi māṃ nirayād ghorād dīpo 'yaṃ pratigṛhyatām ||
amukadevatābhyo namaḥ |
dīpaṃ samarpayāmi |

Oṃ. "The Brāhmaṇa was his mouth, of both his arms was the Rājanya made. His thighs became the Vaiśya, from his feet the Śūdra was produced."
I lit up ghee with a good [piece of] wick [dipped in it]. Accept the lamp, lord of the gods, who dispel the darkness of the three worlds.
With devotion I offer this lamp to the deity, the highest self.
Save me from the terrible hell. Accept this lamp.
Salutation to the deities so and so.
I offer a lamp.

2.11 Food

The worshipper offers food to the idol by preparing a small quadrangular (*caturaśra*) *maṇḍala*[214] of water on the ground and putting a plate or a bowl (cf. illustration P) with the offering on it. According to a common belief the food offering is taken away by evil spirits if it is not placed on such a *maṇḍala*.[215] Then the devotee sprinkles a little water on the food and places a few *tulasī* leaves on it for purification. In case of big idols in temples the plate is often lifted to the mouth of the idol (cf. illustration 27), while the priest sometimes covers his eyes with the left hand as it is not proper to watch the deity eating.[216] He also has to ring the bell. When a complete meal is offered in temples the doors of the inner room of the temple are closed or a curtain is drawn.[217] The ritual of the imagined consumption of food by the idol corresponds to the eating habits of the Brahmins which can still be observed today. It is conceived as the offering of food as an oblation to the breaths (*prāṇa*), which represent the sacrificial fires.[218] With the first six bits of food the names of the five breaths and *brahman*, the highest principle[219] are uttered accompanied by the exclamation *svāhā* which usually accompanies an offering in the fire. At the begin-

[211] Cf. TB 2.1.3: *atho 'tithiṃ jyotiṣkṛtvā pariveveṣṭi*. Commented on by Sāyaṇa: *yathā loke samāgatam atithiṃ bhoktum upaveśya samīpe dīpaṃ kṛtvā paścāt pariveṣaṇaṃ kriyate* . . .

[212] A lamp fed with oil is always on the left side of the idol, a lamp fed with ghee on the right side. Cf. Rāghavabhaṭṭa's commentary on ŚT p. 297,19: *tatra sarpiṣā ced dīpaḥ tadā dakṣiṇataḥ tailena ced tadā vāmata iti sampradāyaḥ*. – Cf. also Viṣṇudharmottara, quoted in PP pp. 76,5–76,10.

[213] ṚV 10.90.12.

[214] For an offering to the manes the *maṇḍala* has a round (*vartula*) shape, for the deceased it is triangular (*trikoṇa*). Cf. an unidentified quote in Āhnikasūtrāvali p. 211,24–25:
dehe deve catuṣkoṇaṃ vartulaṃ pitṛkarmaṇi |
trikoṇaṃ hi prakurvīta pretakarmaṇi sarvadā ||

[215] E.g. Āhnikasūtrāvali p. 212,3–4 (quoting Mārkaṇḍeya-Purāṇa):
yātudhānā piśācāś ca krūrāś caiva tu rākṣasāḥ |
haranti rasam annaṃ ca maṇḍalena vivarjitam ||

[216] For the importance of eating alone cf. Kane 2, pp. 757 ff.

[217] Cf. Mantramahodadhi 22.135 a: *tato javanikāṃ kṛtvā* . . .

[218] For the concept of *prāṇāgnihotra* cf. Bodewitz (1973), pp. 254 ff. – The texts prescribe special positions of the fingers (*mudrā*) while offering the food. The first six bits are offered in the following manner: (1) Offering to *prāṇa* with the index finger, middle finger and thumb; (2) to *apāna* with middle finger, ring finger and thumb; (3) to *vyāna* with little finger, ring finger and thumb; (4) to *udāna* with index finger, ring finger and thumb; (5) to *samāna* and to *brahman* with all fingers. – Cf. Tṛbhā p. 121,17–22:
tarjanīmadhyamāṅguṣṭhaiḥ prāṇamudrā prakīrtitā |
madhyamānāmikāṅguṣṭhaiḥ syād apānasya mudrikā ||
kaniṣṭhānāmikāṅguṣṭhair vyānamudrā prakīrtitā |
tarjanyanāmikāṅguṣṭhaiḥ syād udānasya mudrikā ||
samānamudrāṅgulibhiḥ saṃhatābhis tu pañcabhiḥ |
maṇibandhasthitau kṛtvā prasṛtāṅgulikau karau ||
Slightly different Prāṇāgnihotra-Upaniṣat 17–18. These *mudrā*s are also mentioned in Kāśinātha Upādhyāya's Śrīviṭṭhaladhyānamānasapūjā (cf. Bhise [1981], p. 69 v. 72).

[219] The sixth offering to *brahman* after the *prāṇāhuti*s, which is not accompanied by a *mudrā* of its own and does not occur in all texts has been added later to this list (cf. also the early lists mentioned by medieval digests like Āhnikaprakāśa p. 469,3–8 [quoting Bṛhatparāśarasmṛti], cf. Kane 2, p. 764.

ning and at the end of the meal a small quantity of water for sipping is offered. This water is considered as underlayer and cover of the food, which is imagined to be covered by these two sheets of water. During the meal, too, water is offered which is held with a spoon to the idol's mouth. After the meal water is offered to wash the hands and the mouth and sandalwood paste for rubbing on the hands (to remove smell of food after the meal, as the meal is supposed to be eaten with the right hand). The whole act of offering food usually does not take much time. In case of *smārta* Brahmins in Mahārāṣṭra the food offering consists usually of the left–overs of the substances used for bathing (i.e. the five nectars), a piece of dried coconut meat (Mar. *khobre*), sugar candy (Mar. *khaḍīsākhar*), the fruit of the date tree plucked while unripe and dried (Mar. *khārīk*) and an almond (Mar. *badām*)[220], placed on two betel leaves. Seasonal fruits can also be offered. At noon a full meal (*mahānaivedya*), i.e. the daily food prepared by the family[221] at home is offered in a plate. Followers of other traditions like the Mādhva–Vaiṣṇavas place all food preparations in front of the idol as an offering. In case of *smārta* Brahmins in Mahārāṣṭra the food is usually vegetarian.[222] However, salt[223] is not to be put in the plate separately (as it is usually done) when the food is offered to the deity. Every deity is believed to have a favourite dish, which should be prepared for special *pūjās*, e.g. *modaka*, a kind of sweetmeat of a particular shape for Gaṇapati.[224] The food offered and believed to be partly consumed by the deity is taken back by the devotee(s) and is eaten as a special kind of left–over, god's "grace" (*prasāda*).

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[220] For the use of the almond cf. GODE (1948).

[221] Cf. Rāmāyaṇa 2.95.31 cd:
yadannaḥ puruṣo bhavati tadannās tasya devatāḥ |
Whatever food man eats the same food his deities eat.

[222] Brahmins of some parts of India (e.g. Orissa, Bengal, Punjab) offer non–vegetarian dishes also (if not in the daily *pūjā* at least in the occasional ones). In the worship of certain deities (e.g. Kālī, Bhairava) non–vegetarian food or suitable substitutes are common.

[223] For the prohibition of salt in *vratas* cf. KRICK (1982), index s.v. Salz; cf. also ABBOTT (1932), pp. 232–238.

[224] Cf. Tṛbhā p. 55,30:
paramānnapriyaḥ sūryo gaṇeśo laḍḍukapriyaḥ |
For rules about the preparations to be made for *naivedya* and the mode of offering cf. PP pp. 77,15–86,3; with respect to Tāntric *pūjā* cf. DAVE pp. 489,12–498,26. For a description of food offerings in South India and an interpretation cf. EICHINGER FERRO–LUZZI (1977).

⟨*naivedya*⟩

oṃ [225]*candramā manaso jātaś cakṣoḥ sūryo ajāyata |*
mukhād indraś cāgniś ca prāṇād vāyur ajāyata ||[225]
naivedyaṃ gṛhyatāṃ deva bhaktiṃ me hy acalāṃ kuru |
īpsitaṃ me varaṃ dehi paratra ca parāṃ gatim ||
śarkarākhaṇḍakhādyāni dadhikṣīraghṛtāni ca |
āhāraṃ bhakṣyabhojyaṃ ca naivedyaṃ pratigṛhyatām ||
amukadevatābhyo namaḥ |
naivedyaṃ samarpayāmi |
amṛtopastaraṇam asi svāhā |
oṃ prāṇāya svāhā |
oṃ apānāya svāhā |
oṃ vyānāya svāhā |
oṃ udānāya svāhā |
oṃ samānāya svāhā |
oṃ brahmaṇe svāhā |
naivedyamadhye pānīyaṃ samarpayāmi |
oṃ prāṇāya svāhā |
oṃ apānāya svāhā |
oṃ vyānāya svāhā |
oṃ udānāya svāhā |
oṃ samānāya svāhā |
oṃ brahmaṇe svāhā |
uttarāpośanaṃ samarpayāmi |
hastaprakṣālanaṃ samarpayāmi |
mukhaprakṣālanaṃ samarpayāmi |
karodvartanārthe candanaṃ samarpayāmi |

Oṃ. "The moon was gendered from his mind, and from his eyes the sun had birth; Indra and Agni from his mouth were born, and Vāyu from his breath."
Accept the food, O god, make my devotion firm. Grant me the desired boon and a high state in the other world.
Accept the food, candied sugar, eatables and curd, milk, ghee, and the food of all kinds.
Salutation to the deities so and so.
I offer food.
You are the seat of nectar. *Svāhā*.

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[225] ṚV 10.90.13.

Oṃ. Svāhā to *prāṇa*.
Oṃ. Svāhā to *apāna*.
Oṃ. Svāhā to *vyāna*.
Oṃ. Svāhā to *udāna*.
Oṃ. Svāhā to *samāna*.
Oṃ. Svāhā to *brahman*.
During the meal I offer water.
Oṃ. Svāhā to *prāṇa*.
Oṃ. Svāhā to *apāna*.
Oṃ. Svāhā to *vyāna*.
Oṃ. Svāhā to *udāna*.
Oṃ. Svāhā to *samāna*.
Oṃ. Svāhā to *brahman*.
I offer the final *āpośana*[226].
I offer water for washing the hands.
I offer water for washing the mouth.
I offer sandalwood paste for rubbing on the hands.

2.12 Betel

After the meal betel (i.e. a piece of areca nut and other ingredients wrapped in two betel leaves) is given to scent the mouth. The offering of betel after a meal is not mentioned in ancient GSs and *dharmasūtras*.[227]

⟨*tāmbūla*⟩

pūgīphalaṃ mahad divyaṃ nāgavallīdalair yutam |
karpūrailāsamāyuktaṃ tāmbūlaṃ pratigṛhyatām ||
amukadevatābhyo namaḥ |
tāmbūlaṃ samarpayāmi |

Accept [this] whole betel, [i.e.] the divine areca nut together with leaves of the betel plant [and] together with camphor and cardamom.
Salutation to the deities so and so.
I offer betel.

[226] *Āpośana* is the sipping of a small quantity of water from the palm of the hand, accompanied by the recitation of a *mantra*. Here the *mantra* is *amṛtāpidhānam asi* (TĀ 10.35; you are the cover of nectar), which corresponds to *amṛtopastaraṇam asi* (TĀ 10.32; you are the seat of nectar).
[227] Cf. KANE 2, pp. 734–735.

2.13 Fruit

The worshipper offers a fruit, usually a coconut marked with *kuṅkuma*. The coconut – considered as the best of all fruits – figures in almost all religious functions. It is often given to honour a person (in that case it is called *śrīphala*). In a few contexts it symbolizes a child. According to EICHINGER FERRO–LUZZI (1977) p. 552, the splitting of a coconut (which resembles in its form the human head, its dark spots resembling the human eyes) in temples can be interpreted as a substitute for former blood sacrifices.

⟨*phala*⟩

idaṃ phalaṃ mayā deva sthāpitaṃ puratas tava |
tena me suphalāvāptir bhavej janmani janmani ||
phalena phalitaṃ sarvaṃ trailokyaṃ sacarācaram |
tasmāt phalapradānena saphalāḥ syur manorathāḥ ||
amukadevatābhyo namaḥ |
phalaṃ samarpayāmi |

This fruit, O god, I put in front of you. By this may I attain good results in every life.
With [the gift of] a fruit everything – the three worlds with the movable and immovable – is accomplished. Therefore may [my] wishes bear fruit by the giving of [this] fruit.
Salutation to the deities so and so.
I offer a fruit.

2.14 Gift

A gift of money is offered to the deity[228] on two[229] betel leaves and a little water is sprinkled on it to indicate that it has been offered. After completion of the worship the performer of the *pūjā* takes the gift of money along with the left–overs, like areca–nuts, fruits etc.

The Paurāṇic *mantra* recited here praises the gift of gold. Gold is mythologically said to be the semen of fire.[230] Silver, being produced from the tears of fire is stated as disqualified for a religious gift. Gold is a symbol

[228] For the concept of *dakṣiṇā* cf. HEESTERMAN (1959).
[229] It is customary in Mahārāṣṭra to use two betel leaves at all ceremonies (cf. GODE [1951]), perhaps because the number one is regarded as inauspicious (cf. ABBOTT [1932], p. 284).
[230] Cf. TB 1.1.3.8; ŚB 2.2.3.28.

of the sun, of immortality and purity while silver that of tears and death.[231] Several texts prescribe a golden flower[232] as *dakṣiṇā*.

⟨*dakṣiṇā*⟩

hiraṇyagarbhagarbhastham hema bījaṃ vibhāvasoḥ |
anantapuṇyaphaladam ataḥ śāntiṃ prayaccha me ||
amukadevatābhyo namaḥ |
dakṣiṇāṃ samarpayāmi |

Gold is the seed of fire which is in the womb of [god] Brahman.
It gives endless merit as fruit. Therefore give me peace.
Salutation to the deities so and so.
I offer the gift.

2.15 Great Lamp for Waving

Before the offering of the *naivedya* a lamp fed with ghee had been offered to and waved in front of the idol (cf. section 2.10). Here again a ghee lamp and / or pieces of burning camphor are waved. A lamp (Mar. *nirāñjan*; cf. illustration O) with at least two wicks, or a plate carrying five wick lamps (Mar. *pañcāratī*; cf. illustration R) is vertically rotated clockwise[233] in front of the idol (cf. illustration 28). The burning camphor – which is believed to have purificatory qualities and expel evil – is burnt in a small fish-shaped dish (Mar. *karpūrpātra*; cf. illustration E) and is rotated in the same manner. This act of waving is here called *nīrājana* (in other places also *nīrājanā*)[234] or *ārtikya* (Mar.,Hindī: *āratī*; also Sanskritized into *ārātrikā, ārārtika*). The word *āratī* is especially used with reference to the waving of a lamp or camphor which is accompanied by singing of metrical compositions in regional languages. Such a composition is also known as *āratī*.[235] The present *prayoga* text does not supply the text of Mar. or Skt. *āratīs*. In the current form of *pūjā* the *āratī* has become the climax of the *pūjā*. The idol has been bathed and fully dressed and shows itself to the worshipper in perfect form. Although the worship is generally performed by only one person, a couple and / or the family priest, everyone who is nearby joins in singing the *āratī* compositions and accompanies them by sounds of hand-clapping, cymbals, drums, bells etc.[236]

The Vedic *mantras* employed here are (a) a stanza from a hymn to *soma* in process of clarifying (ṚV 9.94.4), (b) a passage from the AB (3.7.11–13), which deals with the mode of pronouncing the *vaṣaṭ* call as part of the *praüga śastra* (litany of cups) of the *agniṣṭoma*, (c) a passage from the AB (2.40.8), which forms part of the treatment of the *ājya śastra*[237] of the *soma* sacrifice. All these *mantras* also occur in the current form of the *puṇyāhavācana* ritual.

ad a,b) The first *mantra* is connected with the *nīrājana*, which is considered a means of obtaining prosperity, welfare (*śrī*)[238] according to several texts[239]. ṚVBKS (fol. 128a. 8–9) employs the first two *mantras* for the *nīrājana*, which forms part of the *puṇyāhavācana*, a ritual which aims at realizing an auspicious day (*puṇyāha*). The participating Brahmins are asked to pronounce *śrī*[240] and then recite these *mantras*.

ṚV 9.94.4 occurs also in other contexts and owes its popularity to the repetition of the word *srī*.[241] According to ŚB 4.1.3.9 Soma, to whom the *mantra* is addressed, means *srī*.

ad c) AB 2.40.8 occurs also in ṚVBKS fol. 127b. 9 when the Brahmins are asked to pronounce *puṇyāha*, auspicious day, during the *puṇyāhavācana*. This employment is certainly due to the repeated occurrence of the word *puṇya* in the passage.

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231 Cf. Krick (1982), pp. 162ff.

232 Cf. also section 1.7. Golden lotus flowers occur e.g. in Kātyāyana's ŚS 15.8.5–7.

233 The practices regarding the waving of the lamp slightly differ (cf. Dave pp. 553,29ff.). Rāmeśvara's commentary on the PKS p. 141,18f. (quoting Paramānandatantra) states that it is waved from the idol's head to the feet and from the feet to the head thrice. According to Śiva-Purāṇa, Rudra-Saṃhitā, Sṛṣṭikhaṇḍa chap. 13 v. 71–72 ab the lamp is to be waved four times at the feet, twice at the navel region, once near the face and seven times over the whole body:
kuryād ārārtikaṃ pañcavartikām anusaṃkhyayā |*
pādayoś ca caturvāraṃ dvihkṛtvo nābhimaṇḍale ||
ekakṛtve mukhe saptakṛtvaḥ sarvāṅga eva hi |
* Read °*kāṃ*.
For six wavings cf. Agastya-Saṃhitā quoted in Bakker (1986), pt. 1, p. 103 n. 2.

234 Cf. Losch (1959), pp. 51–58. This author shows that *nīrājana* is not known to older ritual works and forms part of the rites of pacification (*śānti*). It may be carried out with various auspicious substances to ward off diseases.

235 For *āratī* cf. Bühnemann (1984), pp. 82–83.

236 Cf. Śiva-Purāṇa, Vāyavīya-Saṃhitā, Uttarabhāga chap. 24 v. 56:
dattvā nīrājanaṃ kuryāt sarvamaṅgalanisvanaiḥ |
gītanṛtyādibhiś caiva jayaśabdasamanvitaḥ ||

237 Cf. Śrautakośa, vol. 2, pt. 2, Engl. section, pp. 579ff.

238 For *śrī* cf. Gonda (1954 a), pp. 176ff.

239 Cf. VHSm 8.31 cd:
śriye jāta iti ṛcā dadyān nīrājanaṃ tataḥ ||

240 ṚVBKS fol. 128 a. 12: *śrīr astv iti bhavanto bruvantu ... astu śrīr iti trir viprāḥ*.

241 Cf. Gonda (1972), pp. 10–11.

⟨*mahānīrājanadīpa*⟩

oṃ [242]-*śriye jātaḥ śriya ā nir iyāya*
śriyaṃ vayo jaritṛbhyo dadhāti /
śriyaṃ vasānā amṛtatvam āyan
bhavanti satyā samithā mitadrau //-[242]
[243]-*śriya evainaṃ tac chriyām ādadhāti* / *saṃtatam ṛcā vaṣaṭkṛtyaṃ saṃtatyai* / *saṃdhīyate prajayā paśubhir ya evaṃ veda* //-[243]
[244]-*yājyayā yajati prattir vai yājyā puṇyaiva lakṣmīḥ* /
puṇyām eva tal lakṣmīṃ sambhāvayati puṇyāṃ lakṣmīṃ saṃskurute //-[244]
candrādityau ca dharaṇir vidyud agnis tathaiva ca /
tvam eva sarvajyotīṃṣi[245] *ārtikyaṃ pratigṛhyatām* //
amukadevatābhyo namaḥ /
mahānīrājanadīpaṃ samarpayāmi /
hṛtsthājñānatamonāśakṣamaṃ bhaktyā samarpitam /
karpūradīpam amalaṃ gṛhāṇa parameśvara //
amukadevatābhyo namaḥ /
karpūrārtikyadīpaṃ samarpayāmi /

Oṃ. "For glory born he hath come forth to glory: he giveth life and glory to the singers. They, clothed in glory, have become immortal. He, measured in his course, makes frays successful."
"From prosperity he places him in prosperity. The *vaṣaṭ* is said continuously with the Ṛc, for continuity; he is united with offspring and cattle who knows thus."[246]
"He sacrifices with an offering verse; the offering verse is acquisition, prospering destiny; verily thus he creates a prospering destiny, he makes a prospering destiny perfect."[247]
Sun and moon and the earth, lightning and also fire: You are all [these] lamps. Accept the waving [of lamps] (*ārtikya*).
Salutation to the deities so and so.
I offer the great lamp for waving (*nīrājana*).
Highest Lord, accept the spotless lamp of camphor which I offer with devotion, which is able to remove the darkness of ignorance in [my] heart.

[242] ṚV 9.94.4.
[243] AB 3.7.11–13.
[244] AB 2.40.8.
[245] Lack of *saṃdhi*, m.c.
[246] Translation by KEITH.
[247] Ibid.

Salutation to the deities so and so.
I offer the lamp of camphor for waving (*ārtikya*).

2.16 Prostration

The worshipper makes one or several prostrations with (five, six or) eight limbs[248] (cf. illustration 29), prostrates himself "like a stick" (*daṇḍavat*) on the ground[249] or simply greets by joining both hands, a symbol of supplication. Salutation to one's superior or to elders is believed to increase knowledge, span of life, fame and strength.[250]

The verse "*namo 'stu* ..." which is recited here is also found as the concluding verse of the Viṣṇusahasranāma in certain South Indian editions.[251]

⟨*namaskāra*⟩

oṃ [252]-*nābhyā āsīd antarikṣaṃ śīrṣṇo dyauḥ sam avartata* /
padbhyāṃ bhūmir diśaḥ śrotrāt tathā lokāṅ akalpayan //-[252]
namaḥ sarvahitārthāya jagadādhārahetave /
sāṣṭāṅgo 'yaṃ praṇāmas te prayatnena mayā kṛtaḥ //
namo 'stv anantāya sahasramūrtaye sahasrapādākṣiśiroruabāhave[253] /
sahasranāmne puruṣāya śāśvate[254] *sahasrakoṭīyugadhāriṇe namaḥ* //
amukadevatābhyo namaḥ /
namaskārān samarpayāmi /

Oṃ. "Forth from his navel came mid–air; the sky was fashioned from his head; earth from his feet, and from his ear the regions. Thus they formed the worlds."
Salutation to him who aims at the well–being of all, who is the cause of the stability of the world. With effort I have made this prostration to you with eight limbs.

[248] There are different methods for counting the limbs which touch the ground at the time of prostration (cf. PP pp. 88,17–89,2). For *aṣṭāṅganamaskāra* these are usually the forehead, chest, both hands, both knees and both feet.
[249] The kind of *namaskāra* is considered to be inferior by some because the sex organs touch the ground.
[250] Cf. MSm 2.121:
abhivādanaśīlasya nityaṃ vṛddhopasevinaḥ /
catvāri tasya vardhante āyur vidyā yaśo balam //
[251] Mbh 13.135.*635.
[252] ṚV 10.90.14.
[253] °*śiroru*° ungrammatical for °*śira–ūru*°.
[254] *śāśvate* ungrammatical for *śāśvatāya*.

Salutation to the endless one, who has thousands of forms, thousands of feet, eyes, heads, thighs, arms, thousands of names, the eternal *puruṣa*; salutation to him who supports thousands of crores of eras.
Salutation to the deities so and so.
I offer prostrations.

2.17 Circumambulation

Pradakṣiṇā (*pradakṣiṇa*) is the walking around an object clockwise, always keeping it to one's right side to show respect.[255] If this is not possible the devotee may also turn around himself on the spot. For Śiva only half a *pradakṣiṇā*[256] is allowed, that means that the devotee returns to his starting point after half a circumambulation without crossing the chute which conveys water from the *liṅga* (*somasūtra*).[257] The circumambulation is said to imitate the daily movement of the sun[258] and is believed to shake off evil. It is already mentioned in the ŚSs and GSs.[259]

⟨*pradakṣiṇā*⟩

oṃ [260-]*saptāsyāsan paridhayas triḥ sapta samidhaḥ kṛtāḥ |*
devā yad yajñaṃ tanvānā abadhnan puruṣaṃ paśum ||[-260]
yāni kāni ca pāpāni janmāntarakṛtāni ca |
tāni tāni vinaśyanti [261-]*pradakṣiṇapade pade*[-261] *||*
amukadevatābhyo namaḥ |
pradakṣiṇāḥ samarpayāmi |

Oṃ. "Seven fencing–sticks had he, thrice seven layers of fuel were prepared, when the Gods, offering sacrifice, bound, as their victim, Puruṣa."

[255] Cf. Tṛbhā p. 58,1–3:
prasārya dakṣiṇaṃ hastaṃ svayaṃ namraśirāḥ punaḥ |
darśayan dakṣiṇaṃ pārśvaṃ manasāpi ca dakṣiṇaḥ ||
sakṛt trir vāveṣṭayed yat tat pradakṣiṇam ucyate ||

[256] Cf. PP p. 87,24–25:
ekā caṇḍyāṃ ravau sapta tisro dadyāt vināyake |
catasraḥ keśave dadyāc chive tv ardhaṃ pradakṣiṇam ||

[257] Cf. Kṛṣṇabhaṭṭa Ārḍe's commentary Ratnamālā on the Nirṇayasindhu p. 1232,18 (quoting Nāradīya): *śivapradakṣiṇe martyaḥ somasūtraṃ na laṅghayet.* – Cf. also ABBOTT (1932), p. 163, n. 1. For the dangers of stepping over certain objects cf. ABBOTT (1932), pp. 510ff.

[258] Cf. GONDA (1980 b), p. 58 quoting CALAND.

[259] Cf. text places mentioned by GONDA (1980 b), pp. 58–59.

[260] ṚV 10.90.15.

[261] Ungrammatical for *pradakṣiṇāyāḥ* (or *pradakṣiṇasya*) *pade pade*.

Whatever evil deeds one has committed in previous lives they vanish at every step of the circumambulation.
Salutation to the deities so and so.
I offer circumambulation.

2.18 Handful of Flowers Consecrated by Mantras

The worshipper takes some flowers and unbroken rice (*akṣata*) in his right hand which he offers after consecrating with a selection of Vedic *mantras*.[262] At the time of invocation (*āvāhana*) flowers had been offered; likewise here, at the end of the worship, flowers are given. The throwing of unbroken rice at the idol after the recitation of the prescribed *mantras* reminds of the *visarjana* (cf. p. 200) where the deity is dismissed to go to his own place after completion of the worship.

This is the last part of the *ṣoḍaśopacārapūjā* which intends the glorification of all gods and promises success to the devotees. The employed *mantras* are:

a) The last *mantra* of the PS (ṚV 10.90) ending in the word *devāḥ*;
b) ṚV 1.27.13 (a stanza to the Viśve Devas[263] from a hymn to Agni) ending in the word *devāḥ*. This *mantra* is the first of a group of thirty verses from the ṚV tradition, all of which end with the word *devāḥ* and are therefore called *deve*[264]. This collection also includes the last *mantra* of the PS as fourth *mantra*, and has all *mantras* mentioned under (c) to (g) at its very end. The remaining *mantras* of the *deve* may be recited here if time permits it, but this is not done daily.
c) A passage from TĀ (1.31.6) which pays homage to Vaiśravaṇa (= Kubera) the treasurer of the gods. The original context is a prayer to Vaiśravaṇa in a *vaiśravaṇabali*, which is regarded as part of the rite of *āruṇaketukacayana*[265] or as a separate rite.
d) A passage from AB (8.15.1) which was originally meant to be recited at the *mahābhiṣeka* ceremony performed for a king in imitation of Indra's *mahābhiṣeka* by which he was made king of the gods.[266]

[262] In older lists of *upacāras* the *mantrapuṣpāñjali* is not mentioned but *visarjana* / *udvāsana* is listed.

[263] Employed by Śunaḥśepa to praise the Viśve Devas (cf. AB 7.16.8).

[264] Cf. ṚVBKS fol. 61 b.7–63 a.8.

[265] I.e. the building up of a fire altar with "bricks" in the form of water (one handful of water being equivalent to one "brick"). The water is poured into a ditch, covered by poles of wood and *darbha*. On it the fire offering is made.

[266] For a description of the ritual of installing a king according to the AB see WEBER (1893), pp. 107–118; for *abhiṣeka* also GONDA (1966 a), p. 80.

e) A *gāthā* from the AB (8.21.13–14) praising Marutta Āvikṣita[267] who is said to have been anointed by this ceremony. The context of the AB describes what king had this *mahābhiṣeka* ceremony performed and what deeds he performed. This verse also occurs towards the end of the current form of the *puṇyāhavācana* rite before the *abhiṣeka* of the worshipper.[268]

f) TĀ 1.27.3 which is originally the sixth *mantra* recited when piling up bricks for the fire altar (*āruṇaketukacayana*). The *mantra* might have been selected for the *mantrapuṣpāñjali* on account of the occurrence of the words "life, fame, progeny ..." (*āyuḥ kīrtiṃ prajām* ...).

g) Five imitations of the famous *gāyatrī mantra* (ṚV 3.62.10) following the order of the deities in the *viṣṇupañcāyatana*; four of these occur in the TĀ, the fifth one in certain editions of the Śrīsūkta (ṚVKh 5.87).

Unlike that of other Vedic passages, the recitation of the second part of the present selection (from (c) to (f)) in chorus rises in pitch as it progresses, while the tempo is lowered and particular vowels are inordinately lengthened almost to the exhaustion of the reciter's breath.

⟨*mantrapuṣpāñjali*⟩

oṃ [269-]*yajñena yajñam ayajanta devās*
tāni dharmāṇi prathamāny āsan /
te ha nākaṃ mahimānaḥ sacanta
yatra pūrve sādhyāḥ santi devāḥ //[-269]
[270-]*namo mahadbhyo namo arbhakebhyo*
namo yuvabhyo nama āśinebhyaḥ /
yajāma devān yadi śaknavāma
mā jyāyasaḥ śaṅsam ā vṛkṣi devāḥ //[-270]
oṃ [271-]*rājādhirājāya prasahyasāhine /*
namo vayaṃ vaiśravaṇāya kurmahe /
sa me kāmān kāmakāmāya mahyam /
kāmeśvaro vaiśravaṇo dadātu /

[267] For this *gāthā* and its parallels cf. Horsch (1966), pp. 101–103 and 267–268. Nothing is known about the person Marutta Āvikṣita except that he was a sacrificer of olden times. In ŚB 13.5.4.6 a and ŚŚ 16.9.16 a the context of employment of this *gāthā* is that of the *aśvamedha* sacrifice, only AB includes it in connection with the *rājasūya*.
[268] Cf. ṚVBKS fol. 128 b.1–2.
[269] ṚV 10.90.16.
[270] ṚV 1.27.13.
[271] TĀ 1.31.6.

kuberāya vaiśravaṇāya /
mahārājāya namaḥ /[-271]
oṃ svasti /[272-]*sāmrājyaṃ bhaujyaṃ svārājyaṃ vairājyaṃ pārameṣṭhyaṃ rājyaṃ māhārājyam ādhipatyam ayaṃ samantaparyāyī syāt sārvabhaumaḥ sārvāyuṣa āntād ā parārdhāt*[273] *pṛthivyai samudraparyantāyā ekarāḷ iti /*[-272]
[274-]*tad apy eṣa śloko 'bhigīto /*
marutaḥ pariveṣṭāro maruttasyāvasan gṛhe /
āvikṣitasya kāmaprer viśve devāḥ sabhāsada // *iti /*[-274]
oṃ [275-]*yo vai tāṃ brahmaṇo veda amṛtenāplutām*[276] *purīṃ /*
tasmai brahma ca brahmā ca āyuḥ kīrtiṃ prajāṃ daduḥ //[-275]
oṃ [277-]*nārāyaṇāya vidmahe vāsudevāya dhīmahi /*
tan no viṣṇuḥ pracodayāt //[-277]
[278-]*tat puruṣāya vidmahe mahādevāya dhīmahi /*
tan no rudraḥ pracodayāt //[-278]
[279-]*ekadantāya*[280] *vidmahe vakratuṇḍāya dhīmahi /*
tan no dantiḥ pracodayāt //[-279]
[281-]*bhāskarāya vidmahe mahādyutikarāya dhīmahi /*
tan no[282] *ādityaḥ pracodayāt //*[-281]
[283-]*mahālakṣmī*[284] *ca vidmahe viṣṇupatnī*[285] *ca dhīmahi /*
tan no lakṣmīḥ pracodayāt //[-283]
mantrapuṣpāñjaliṃ samarpayāmi /

Oṃ. "Gods, sacrificing, sacrificed the victim; these were the earliest holy ordinances. The Mighty Ones attained the height of heaven, there where the Sādhyas, Gods of old, are dwelling."
"Glory to Gods, the mighty and the lesser, glory to Gods, the younger and the elder! Let us, if we have power, pay the Gods worship: no better prayer than this, ye Gods, acknowledge."

[272] AB 8.15.1.
[273] AB: *parарā*° (erroneous), cf. AB 8.15.3: *parārdhāt*.
[274] AB 8.21.13–14.
[275] TĀ 1.27.3.
[276] *amṛtenāvṛtāṃ* TĀ.
[277] TĀ 10.1.
[278] Ibid.
[279] Ibid.
[280] *tat puruṣāya* TĀ.
[281] TĀ 10.1.7 (= Pariśiṣṭa [Āndhra recension] vol. 2, p. 798).
[282] Ungrammatical for *na*.
[283] ṚVKh 5.87.25 (= ṚV, ed. Müller, vol. 4, app. p. 527 and stanza 26 in Scheftelowitz [1921], p. 50 and ṚVKh, ed. Scheftelowitz, p. 78).
[284] Irregular for °*lakṣmyai*.
[285] Irregular for °*patnyai*.

Oṃ. We offer salutation to Vaiśravaṇa, the king of kings, the mighty conquerer; may he, Vaiśravaṇa, the lord of desires, grant desires to me who have many wishes. Salutation to Kubera, Vaiśravaṇa, the great king.
Oṃ. Well-being. [May he ... attain ...] overlordship, paramount rule, self rule, sovereignty, supreme authority, kingship, great kingship, and suzerainty; may he be all encompassing, possessed of all the earth, possessed of all life, from the one end up to the further side of the earth bounded by the ocean, sole ruler."[286]
"Regarding this, this verse is sung: 'The Maruts as attendants dwelt in the house of Marutta; of Āvikṣita Kāmapri the All-gods were the assessors.' "[287]
Oṃ. Whoever knows the stronghold of *brahman* filled with immortality to him both the *brahman* and [god] Brahman have given long life, fame and progeny.
Oṃ. We know Nārāyaṇa. We meditate on Vāsudeva. May Viṣṇu inspire us. We know that *puruṣa*. We meditate on the great god. May Rudra inspire us.
We know the one who has one tusk. We meditate on the one who has a curved trunk. May the one with [one] tusk inspire us.
We know the shining one. We meditate on the one who produces great splendour. May the sun inspire us.
And we know the great Lakṣmī. We meditate on Viṣṇu's wife. May Lakṣmī inspire us.
I offer a handful of flowers consecrated by *mantras*.

3. Conclusion

3.1 Prayer

The devotee asks the deity to forgive deficiencies in the worship which might have occurred and asks for blessings. The fear of evil consequences of offences committed in the ritual is very old. Many rites are therefore followed by atonements (*prāyaścitta*) to make up for such offences committed knowingly or unknowingly.

After the *mantra* "And day and night..." the present *prayoga* text gives instructions for a kind of *prāyaścitta* rite and *homa*[288], in the course

[286] Translation by Keith.
[287] Ibid.
[288] Cf. n. 221 on p. 65.

of which oblations in the fire (*āhuti*) are made and flowers are offered.[289] The *pūjā* which began with the invocation of Gaṇapati, the lord of obstacles, ends with the invocation of Viṣṇu ("I immediately bow to Acyuta..."), as his worship is believed to make up for deficiencies.[290]

Two Vedic *mantras* from a hymn to Asamāti and others are employed here. ṚV 10.60.12 ("Felicitous is this mine hand...") has probably been selected to allude to the devotee's hands which are folded for prayer. ṚV 10.60.7 ("This is the mother...") reminds of a Purāṇic *mantra* which is often recited here ("You are my mother...")[291] and alludes to the departure of the deity by the use of the word *prasarpaṇa*.

⟨*prārthanā*⟩

oṃ [292-]*ayaṃ me hasto bhagavān ayaṃ me bhagavattaraḥ* /
ayaṃ me viśvabheṣajo 'yaṃ śivābhimarśanaḥ //[-292]
[293-]*ayaṃ mātāyaṃ pitāyaṃ jīvātur āgamat* /
idaṃ tava prasarpaṇaṃ subandhav ehi nir ihi //[-293]
āvāhanaṃ na jānāmi na jānāmi tavārcanam /
pūjāṃ caiva na jānāmi kṣamasva parameśvara //
mantrahīnaṃ kriyāhīnaṃ bhaktihīnaṃ sureśvara /
yat pūjitaṃ mayā deva paripūrṇaṃ tad astu me //
aparādhasahasraṃ ca kriyate 'harniśaṃ mayā /
dāso 'yam iti māṃ matvā kṣamasva parameśvara //
gataṃ pāpaṃ gataṃ duḥkhaṃ gataṃ dāridryam eva ca /
āgatā sukhasaṃpattiḥ puṇyāc ca tava darśanāt //
rūpaṃ dehi jayaṃ dehi yaśo dehi dviṣo jahi /
putrān dehi dhanaṃ dehi sarvān kāmāṃś ca dehi me //
yasya smṛtyā ca nāmoktyā tapaḥpūjākriyādiṣu /
nyūnaṃ saṃpūrṇatāṃ yāti sadyo vande tam acyutam //
iti prārthanā /

[289] ṚVBKS fol. 22 b.8–9: *pūjānte / dattvā ṣoḍaśabhir* ṛgbhiḥ ṣoḍaśānnasya cāhutīḥ / sūktena (pauruṣeṇa) pratyṛcaṃ puṣpaṃ dattvā sūktena saṃstuyāt / anyaiḥ paurāṇaiś ca / (gataṃ pāpam ...)*
* Read °*bhī*.
For *prāyaścittas* prescribed for deficiencies in *pūjā* cf. pp. 71 ff.
[290] Cf. Gopīnātha Dīkṣita's Upodghāta p. 74,8–9 (quoting *smṛti*).
pramādāt kurvatāṃ karma pracyavetādhvareṣu yat /
smaraṇād eva tad viṣṇoḥ saṃpūrṇaṃ syād iti śrutiḥ //
[291] Cf. P p. 34,12–13:
tvam eva mātā ca pitā tvam eva tvam eva bandhuś ca sakhā tvam eva /
tvam eva vidyā draviṇaṃ tvam eva tvam eva sarvaṃ mama devadeva //
[292] ṚV 10.60.12.
[293] ṚV 10.60.7.

Oṃ. "Felicitous is this mine hand, yet more felicitous is this. This hand contains all healing balms, and this makes whole with gentle touch."
"This is the mother, this the sire, this one hath come to be thy life. What brings thee forth is even this. Now come, Subandhu, get thee forth."
I do not know invocation, I do not know your worship, *pūjā* also I do not know, forgive me, highest god.
God, the worship which I have performed without *mantras*, ritual, devotion, lord of the gods, that [act] of mine may become perfect.
And day and night I commit thousand offences. Forgive me, highest lord, by considering that I am your servant.
Gone is the evil, gone is the suffering and also the poverty is gone: plenty of happiness has come by merit and by your sight.
Give beauty, give victory, give fame, kill enemies; give sons, give wealth, and grant me all desires.
I immediately bow to Acyuta (= Viṣṇu) by recalling whom and uttering whose name a deficiency in austerity, *pūjā* and ritual, etc. is made up for.
Thus [ends] the prayer.

3.2 Completion of the Declaration

The devotee expresses his wish that the deity may be pleased with the *pūjā*; he dedicates[294] the *pūjā* and the merit gained by its performance to *brahman* with the formula "[This] is not mine. *Oṃ tat sat*. May it be offered to *brahman*." (*na mama / oṃ tat sad brahmārpaṇam astu /*) It is believed that without this dedication the worship does not bear fruit for the devotee.[295] On the contrary, it bears the expected fruit only because the worship is surrendered[296]. The deity – being pleased – is imagined to grant all desires. With this rite the devotee's promise given in the *saṃkalpa*

[294] The formula for this dedication is missing at this place of the current *prayoga* text, but has occurred earlier under 1.7.

[295] This act is called *saṃnyāsa* (cf. also Lakṣmītantra 15.19). Cf. Gopīnātha Dīkṣita's Upodghāta pp. 21,22–22,1 (quoting Brahma-Purāṇa):

brahmaṇā dīyate deyaṃ brahmaṇā saṃpragṛhyate /
brahmaiva dīyate ceti brahmārpaṇam idaṃ param //
nāhaṃ kartā sarvam etad brahmaiva kurute tathā /
etad brahmārpaṇaṃ proktaṃ ṛṣibhis tattvadarśibhiḥ // ...
yad vā phalānāṃ saṃnyāsaṃ prakuryāt parameśvare /
karmaṇām etad apy āhur brahmārpaṇam anuttamam //

Cf. also p. 84.

[296] Cf. also DIEL (1956), p. 85.

(0.5)[297] is fulfilled. He then performs *ācamana* in exactly the same manner as in the beginning (cf. 0.1).

⟨*saṃkalpapūrti*⟩

anena mayā yathājñānena yathāmīlitopacāradravyaiḥ kṛtapūjanena śrī-amukadevatāḥ prīyantām /

By this worship which I have performed according to [my] knowledge, with the materials of service as they are available may the noble deities so and so be pleased.

3.3 Taking the Holy Water

The worshipper takes the flowers which have been offered in the *pūjā* (*nirmālya*) to wear them on his head / in his hair.[298] He applies the water which is left in the conch (*śaṅkhodaka*) on his head. This water had earlier[299] been moved in a circular way (*bhramaṇa*) in front of the idol.[300] He then drinks the water (*tīrtha*)[301] which was used for bathing the deity from his right hand, being in the position for *ācamana* (cf. illustration 30)[302], and afterwards touches his head with his hand. He also waves his hands over the *āratī* lamp (cf. illustration 31) which has acquired power by being waved in front of the idol[303] and then touches the head. In current practice – not referred to in the ṚVBKS – he receives consecrated food (*prasāda*), usually fruits or sweets previously offered. The eating of the

[297] Cf. Rāmeśvara's commentary on PKS p. 75,13–14 (quoting Rudrayāmala):

ādau saṃkalpya uddiṣṭaḥ paścāt tasya samarpaṇam /
akurvan sādhakaḥ karmaphalaṃ prāpnoty aniścitam //

[298] Used flowers (*nirmālya*) can be abandoned in water, at the foot of a tree (Kālikā-Purāṇa 57.68 cd) or can be put on the devotee's head (ibid. 59.173 cd).

[299] According to the practice of Mādhva-Vaiṣṇavas the conch is moved in front of the idol after showing the *naivedya*; in Śākta *pūjā* after completing the *pūjā*.

[300] This act is conceived of as a kind of *nīrājana*, cf. Ratnamālā p. 1208,17: *sajalaṃ śaṅkhaṃ nīrājayet*. The prescribed verse *śaṅkhamadhye* etc. is already found in PP p. 91,1–2 (quoting SkP) with *v.l.*

[301] In the practice of some, like that of Mādhva-Vaiṣṇavas the holy water of the baths of several deities (who had been bathed separately) is given to everyone, respectfully beginning with the eldest member of the family; first the *tīrtha* of Viṣṇu / *śālagrāma* thrice, then the *tīrtha* of Hanumat / Mārutī once etc.

[302] It is not allowed to take water directly from the vessel by hand; cf. DhS p. 576,23 (quoting Kamalākara): *pātrāntareṇa vai grāhyaṃ na kareṇa kadācana /*

[303] Cf. ABBOTT (1932), p. 393.

left–overs of the deity creates a bond of communion between the worshipper and the deity. It is believed to be highly beneficial for the devotee who tries to absorb the deity's qualities by this act.[304] It is, however, forbidden to take holy water or flowers of the *pūjā* of Śiva or Sūrya.[305]

⟨*tīrthagrahaṇa*⟩

nirmālyaṃ (viṣṇubhinnaṃ) devadattaṃ bhāvayitvā śirasi dhārayet |

śaṅkhamadhye sthitaṃ toyaṃ bhrāmitaṃ keśavopari |
aṅgalagnaṃ manuṣyāṇāṃ brahmahatyāṃ vyapohati ||

anena mantreṇa śaṅkhodakaṃ śirasi dhārayet |

akālamṛtyuharaṇaṃ sarvavyādhivināśanam |
devapādodakaṃ pītvā śirasā dhārayāmy aham ||

tīrthaṃ grāhyam/tat tu pātrāntareṇaiva vihitaṃ na hastena |

iti devapūjā ||

Treating the used flowers (*nirmālya*) [detached from Viṣṇu] as given by the deity, he should wear [them] on his head.

The water which is in the conch and has been moved before Keśava in a circular way (*bhramaṇa*) removes [the sin of] killing a Brahmin of (= committed by) human beings when it comes in contact with [their] bodies.

With this *mantra* he should apply the water [left] in the conch on his head.

After drinking I bear on my head the water from [washing] the deity's feet which removes untimely death [and] destroys all diseases.

He should take (=sip) the holy water. But that [action] is only done with the help of another vessel, not by hand.

Thus [ends] the *devapūjā*.

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[304] Cf. GONDA (1968a) for the concept of *ucchiṣṭa*.

[305] Cf. DhS p. 664,24–26:
agrāhyaṃ śivanaivedyaṃ patraṃ puṣpaṃ phalaṃ jalam |
śālagrāmaśilāsaṃgāt sarvaṃ yāti pavitratām ||
śaivasauranaivedyabhakṣaṇe cāndrāyaṇam |
Cf. also BRUNNER (1969) for a translation of the 40th *upadeśa* of Nīlakaṇṭha Śivācārya's Kriyāsāra dealing with the problem of consuming Śiva's *nirmālya*.

III. OCCASIONAL PŪJĀ

GENERAL CHARACTERISTICS

Following the traditional division of *pūjā* into
1. daily and regular (*nitya*)
2. occasional (*naimittika*) and
3. optional (*kāmya*)[1],

occasional *pūjās* are those which are performed when an occasion (*nimitta*)[2] arises. These "occasions" are usually indicated in the current almanacs (*pañcāṅga*)[3] and are observed regularly according to the family tradition (*kulācāra*) or temple tradition.

Kāmya pūjās[4] are also performed occasionally, i.e. when an "occasion" for their performance arises; but they are performed non–regularly and optionally to achieve the fulfilment of a special desire for oneself or on behalf of others, and are therefore avoidable.

Sometimes the three categories are overlapping and one and the same *pūjā* is classsified by some as *nitya*, by others as *naimittika* or *kāmya*.[5]

Among the aims of *kāmya* rites are achievement of wealth, offspring, long life, heaven (*svarga*) etc. but also the causing of harm by manipulating others with the help of the six rites (*ṣaṭkarma*) of "black magic" (*abhicāra*), i.e. attraction, subjugation, immobilization, eradication, liquidation and pacification. Those *kāmya pūjās* which form part of Tāntric *ṣaṭkarma*

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[1] Cf. also p. 55 for this distinction.

[2] Cf. Śābarabhāṣya on Mīmāṃsāsūtra 12.1.17: *nimittaprāptau naimittikaṃ kartavyam*; and Hemādri, Caturvargacintāmaṇi, Vratakhaṇḍa pt.1, p. 5,11–12 (quoting BhavP):
nimittam ekam āśritya yo dharmaḥ saṃpravartate |
naimittikaḥ sa vijñeyaḥ prāyaścittavidhir yathā ||

[3] These almanacs exist in several versions. In Mahārāṣṭra, those of Dātye, Ṭiḷak and the Nirṇayasāgara Press are widely circulated.

[4] For *kāmya pūjā* cf. GUPTA in GUPTA / HOENS / GOUDRIAAN (1979), pp. 159–161; Parama–Saṃhitā, chap. 15–16; for *ṣaṭkarma* cf. GOUDRIAAN (1978), pp. 251–412.

[5] E.g. KANE 5, p. 85 for the case of the Rāmanavamīvrata and p. 228 for the Mahāśivarātrivrata.

ritual are excluded from the present study as they are hardly significant to followers of the *smārta* tradition.

Not all occasions indicated by the almanacs are observed by everyone. Their observance depends on

1. family tradition or temple tradition, which has to be continued once it has been started by someone until it is completed by the performance of a concluding ceremony; discontinuation of practices without this ceremony is considered as harmful;
2. age (e.g. the Haritālikāvrata which is performed only by young unmarried girls according to current Mahārāṣṭrian practice);
3. sex (e.g. the Maṅgalāgaurīvrata which is performed by women for a period of five years after their marriage);
4. popularity in certain communities or regions;
5. (these days:) one's own choice.

Some *naimittikapūjās* are performed on certain days of every week or every month, others yearly, or once in several years when an additional (*adhika*) month occurs.

Here a few words should be said in explanation of the Hindu calendar. A month is divided into a bright half (*śukla pakṣa*) when the moon waxes and a dark half (*kṛṣṇa / vadya pakṣa*) when the moon wanes. Either half consists of fifteen lunar days (*tithi*)[6] of which the full moon day (*paurṇimā*) and the new moon day (*amāvāsyā*) are very important. Of the *tithis*, the fourth one of the bright half (Mar. *vināyakī caturthī*) and of the dark half (Mar. *saṃkaṣṭa-caturthī*) are important for the worship of Gaṇapati, the eleventh (*ekādaśī*) for the worship of Viṣṇu. Of the days of the week, Monday is a good day for Śiva worship, Tuesday and Friday for Devī, Tuesday also for Gaṇapati, Thursday for Dattātreya, Saturday for Saturn and – only in Mahārāṣṭra[7] – for Hanumat, Sunday for Khaṇḍobā.[8]

Other *nimittas* occur during certain months[9], when they are part

[6] The *tithis* are *pratipadā* (1), *dvitīyā* (2), *tṛtīyā* (3), *caturthī* (4), *pañcamī* (5), *ṣaṣṭhī* (6), *saptamī* (7), *aṣṭamī* (8), *navamī* (9), *daśamī* (10), *ekādaśī* (11), *dvādaśī* (12), *trayodaśī* (13), *caturdaśī* (14), *paurṇimā* (full moon) or *amāvāsyā* (new moon) (15).

[7] In North India Wednesday is the day of Hanumat's worship.

[8] Cf. also Abbott (1932), p. 442; for a list of other days of the week recommended for the worship of particular deities cf. Śiva-Purāṇa, Vidyeśvara-Saṃhitā, chap. 16: Gaṇeśa on Friday, *caturthī* ; Sūrya on Sunday, *saptamī*; Viṣṇu on Wednesday, *dvādaśī*; Pārvatī on Monday, *navamī*; Śiva on Sunday, *caturdaśī*; Brahman on Thursday.

[9] The months of the year are *caitra* (March–April), *vaiśākha* (April–May), *jyeṣṭha* (May–June), *āṣāḍha* (June–July), *śrāvaṇa* (July–August), *bhādrapada* (August–September), *āśvina* (September–October), *kārttika* (October–November),

(*aṅga*) of a greater unit like a festival (*utsava*)[10] or a religious observance (*vrata*)[11]. *Vratas* – belonging to *kāmya* rites – include other practices which aim at the devotee's purification like sleeping on the ground, getting up early before dawn, taking bath, observing certain rules of conduct[12], performing *pūjā*, *homa*, feeding of Brahmins, giving of gifts. The *pūjā* part often ends with the reading of a story[13] which narrates the origin of the *vrata / pūjā* and states the reward (*phalaśruti*) which is gained by its performance. A *vrata* usually ends with a concluding ceremony (*udyāpana / pāraṇa / pāraṇā*).[14]

Some currently performed *pūjās* (forming part of *vratas* and *utsavas*) which are observed by many people in Mahārāṣṭra are listed here.[15]

I. Caitra

1. Vatsarārambha (beginning of the new year)
   (Mar. *guḍhī pāḍavā*)
   pūjā of a pole (Mar. *guḍhī*; Skt. *brahmadhvaja*)
   erected on the new year's day
   śukla pratipadā.
   Ref.: DhS p. 74,1–8. Kane 5, pp. 82–84; Filchner / Marâthe (1953), pp. 30–35; Underhill (1921), p. 42.
2. Rāmanavamī(vrata)
   (Rāmajayantī; Rāma's birthday)
   pūjā of Rāma
   śukla navamī.
   Ref.: DhS pp. 79,15–82,6. Kane 5, pp. 84–88; Filchner (1953), pp. 43–51; Underhill (1921), pp. 79–80.

mārgaśīrṣa (November–December), *pauṣa* (December–January), *māgha* (January–February), *phālguna* (February–March). To these months every three years an additional month is added.

[10] For *utsava* cf. Gonda (1947) and (1954 a), p. 224 n. 41.

[11] For characteristics and an extensive list of *vratas* cf. Kane 5, pp. 1 ff. DhS p. 17,15–16 defines *vrata* as a kind of rite which consists of *pūjā* and the like (*pūjādyātmakaḥ karmaviśeṣo vratam*); Hemādri, Vratakhaṇḍa pt. 1, p. 6,11 states: *vrataśabdo 'tra snānadānajapahomapūjopavāsādiparaḥ*.

[12] Cf. DhS p. 20,28–30:
kṣamā satyaṃ dayā dānaṃ śaucam indriyanigrahaḥ /
devapūjā ca havanaṃ saṃtoṣaḥ steyavarjanam //
sarvavrateṣv ayaṃ dharmaḥ ...

[13] For these *kathās* cf. p. 196.

[14] Cf. Kane 5, pp. 120–121 for the *udyāpana*.

[15] Cf. also Kielhorn (1897) for a list of festivals following mainly the DhS.

II. Vaiśākha

Nṛsiṃhajayantī(vrata)
worship of Nṛsiṃha
śukla caturdaśī.
Ref.: DhS pp. 93,1–94,6. Kane 5, pp. 328–329; Underhill (1921), pp. 76–77.

III. Jyeṣṭha

Vaṭasāvitrī(vrata) for women
pūjā of Sāvitrī and of the banyan tree
śukla trayodaśī to *paurṇimā.*
Ref.: DhS pp. 102,30–103,24. Kane 5, pp. 91–94; Filchner (1953), pp. 70–72; Underhill (1921), pp. 127–128.

IV. Āṣāḍha

1. Vyāsapūjā
   pūjā of teachers
   paurṇimā.
   Ref.: DhS pp. 111,13–112,32. Kane 5, p. 420; Filchner (1953), pp. 80–81; Underhill (1921), pp. 111–112.
2. Dīpa-amāvāsyā
   pūjā of lamps
   amāvāsyā.
   Ref.: Filchner (1953), pp. 82–83; Underhill (1921), pp. 107–108.

V. Śrāvaṇa

1. Ādityavrata for women
   pūjā of the sun
   every Sunday.
   Ref.: Filchner (1953), pp. 194–197.
2. Śivamuṣṭivrata (Śivāmuṣṭi°) for women
   worship of Śiva and his bull
   every Monday (five years after marriage).
   Ref.: VR pp. 1046,18–1048,6.
3. Maṅgalāgaurīvrata for women
   pūjā of Śiva and Pārvatī
   every Tuesday (five years after marriage).
   Ref.: Kane 5, p. 367; Filchner (1953), pp. 87–89; Underhill (1921), p. 71.

4. Worship of Mercury
   every Wednesday.
   Ref.: Underhill (1921), p. 70.
5. Worship of Jupiter
   every Thursday.
   Ref.: Underhill (1921), p. 70.
6. Jīvantikāvrata
   worship of the goddess Jīvantikā
   (Mar. *jivatī*), who protects children
   every Friday.
7. Śanaiścaravrata
   worship of Saturn
   every Saturday.
   Ref.: Underhill (1921), pp. 70–71.
8. Vara(da)lakṣmīvrata
   worship of Lakṣmī
   second Friday.
   Ref.: VR pp. 924,34–928,12.
9. Nāgapañcamī
   worship of snakes
   śukla pañcamī.
   Ref.: DhS pp. 115,15–116,3. Kane 5, pp. 124–127; Filchner (1953), pp. 85–87; Underhill (1921), pp. 123–124.
10. Kṛṣṇajanmāṣṭamī
    worship of Kṛṣṇa
    kṛṣṇa aṣṭamī.
    Ref.: DhS pp. 128,23–145,13. Kane 5, pp. 128–143; Filchner (1953), pp. 94–103; Underhill (1921), pp. 80–81.
11. Piṭhorīvrata
    pūjā of the sixty-four *yoginīs*
    worship of bulls
    amāvāsyā.
    Ref.: Kane 5, p. 341; Filchner (1953), pp. 103–104; Underhill (1921), pp. 109–111.

VI. Bhādrapada

1. Haritālikāvrata for women
   pūjā of Pārvatī and her friend and a *śivaliṅga* made of mud
   śukla tṛtīyā.

Ref.: DhS p. 146,18–26. KANE 5, pp. 144–145; FILCHNER (1953), pp. 105–106; UNDERHILL (1921), pp. 108–109.

2. Gaṇeśacaturthī
   pūjā of idols of Gaṇeśa made of clay (*pārthivagaṇeśapūjā*)
   śukla caturthī.
   Ref.: DhS pp. 147,8–148,18. KANE 5, pp. 145–149; FILCHNER (1953), pp. 107–108; UNDERHILL (1921), pp. 48–50.
3. Ṛṣipañcamīvrata
   śukla pañcamī
   see pp. 213–221.
4. Jyeṣṭhāgaurī (Mahālakṣmī)
   worship of Mahālakṣmī
   anurādhā, *jyeṣṭhā* and *mūla nakṣatras*.
   Ref.: FILCHNER (1953), pp. 110–112; UNDERHILL (1921), pp. 50–53.
5. Anantacaturdaśīvrata
   śukla caturdaśī
   see pp. 221–228.

VII. Āśvina

1. Devīnavarātra
   worship of the goddess
   śukla pratipadā to *śukla navamī*.
   Ref.: DhS p. 176,1 ff. KANE 5, pp. 154–187; FILCHNER (1953), pp. 118 ff.; UNDERHILL (1921), pp. 53–58.

– Upāṅgalalitāvrata
   pūjā of Upāṅgalalitādevī
   śukla pañcamī.
   Ref.: DhS p. 186,4–9. FILCHNER (1953), pp. 126–127; UNDERHILL (1921), p. 54.

– Sarasvatīpūjā
   pūjā of books etc.
   śukla, *mūlanakṣatra*.
   Ref.: DhS pp. 186,16–187,16. UNDERHILL (1921), pp. 53–54.

2. Vijayādaśamī
   Worship of Aparājitādevī, of the *śamī* tree
   śukla daśamī.
   Ref.: DhS pp. 194,24–198,23. KANE 5, pp. 188–194; FILCHNER (1953), pp. 138–149; UNDERHILL (1921), pp. 55–58.

3. Kojāgaravrata
   pūjā of Lakṣmī and Indra; popular worship of the moon and the eldest child
   paurṇimā.
   Ref.: DhS pp. 205,19–210,6. KANE 5, pp. 290–291; FILCHNER (1953), p. 149; UNDERHILL (1921), pp. 58–59.
4. Govatsa-dvādaśī (Mar. Vasūbāras)
   worship of a cow with calf
   kṛṣṇa dvādaśī.
   Ref.: DhS pp. 210,23–211,18. KANE 5, p. 295; FILCHNER (1953), p. 151; UNDERHILL (1921), pp. 118–119.
5. Lakṣmīpūjā (Dīpāvalī)
   worship of Lakṣmī in golden coins etc.
   amāvāsyā.
   Ref.: DhS pp. 214,24–215,21. KANE 5, pp. 199–200; FILCHNER (1953), pp. 157–158; UNDERHILL (1921), pp. 107–108.

VIII. Kārttika

1. Govardhanapūjā (*annakūṭa*)
   worship of the Govardhana mountain or a "mountain" made of cowdung or food items
   śukla pratipadā.
   Ref.: DhS pp. 218,29–220,5. KANE 5, pp. 204–205; FILCHNER (1953), p. 156.
2. Tulasīvivāha
   marriage of Kṛṣṇa and the *tulasī* plant
   śukla ekādaśī to *paurṇimā*.
   Ref.: DhS pp. 228,11–231,1. KANE 5, p. 307; FILCHNER (1953), pp. 163–164; UNDERHILL (1921), pp. 129–131.

IX. Mārgaśīrṣa

1. Campāṣaṣṭhī
   worship of Khaṇḍobā
   śukla ṣaṣṭhī.
   Ref.: DhS pp. 235,25–236,3. KANE 5, p. 299; FILCHNER (1953), pp. 168–170; UNDERHILL (1921), pp. 111.
2. Dattātreyajayantī
   worship of Dattātreya
   paurṇimā.
   Ref.: DhS p. 236,10–13. KANE 5, p. 310; FILCHNER (1953), pp. 170–183; UNDERHILL (1921), pp. 97–98.

XI. Māgha
1. Rathasaptamī
worship of the sun
śukla saptamī.
Ref.: DhS pp. 251,7–253,18. Kane 5, pp. 388–389; Filchner (1953), pp. 193–194; Underhill (1921), p. 41.
2. Mahāśivarātri(vrata)
worship of Śiva
kṛṣṇa caturdaśī.
Ref.: DhS pp. 255,1–264,2. Kane 5, pp. 225–236; Filchner (1953), pp. 197–208; Underhill (1921), pp. 93–94.

XII. Phālguna
Holikā
pūjā of fire and *rākṣasī* Ḍhuṇḍā
paurṇimā.
Ref.: DhS pp. 264,18–268,9. Kane 5, pp. 237–241; Filchner (1953), pp. 209–215; Underhill (1921), pp. 44–47.

Similar to that of the daily *pūjā* (cf. p. 55) the time for the occasional *pūjās* which are observed in the *smārta* tradition is usually the morning time[16], unless a special auspicious moment (*muhūrta*) is to be considered. Thus the proper time for the *lakṣmīpūjā* in Dīpāvalī is the evening; the *pūjās* to be performed at the supposed time of birth of several deities like Narasiṃha, Dattātreya and Kṛṣṇa take place at sunset, evening and midnight. A good time for the Satyanārāyaṇa worship is the *gorajas muhūrta*[17].

Leaving aside the additional practices connected with festivals and *vratas* the ritual of *pūjā* which forms one part of them is basically identical with that of the *ṣoḍaśopacārapūjā* dealt with in part two. There are, however, special additional parts and *mantras*, referring to the main deity of the rite. The declaration (*saṃkalpa*) formula is slightly modified according to the aim of the *pūjā*. Some of the constituent parts (*aṅga*) are treated in the following pages. In these *pūjās* often the main deity is not worshipped alone but along with other inferior deities. Whereas in the regular *ṣoḍaśopacārapūjā* it is mainly Gaṇapati [18], the remover of obstacles who is worshipped in the preliminary stage of the *pūjā*, in the *satyanārāyaṇa-*

[16] Cf. PP p. 3,25 (quoting Nāradīya-Purāṇa).
[17] For this auspicious *muhūrta* cf. Kane 5, pp. 613f.
[18] Other deities, like the heavenly bodies etc., are briefly invoked too.

pūjā[19] Satyanārāyaṇa is worshipped as surrounded by the nine heavenly bodies and the guardians of the eight directions – a mode of worship which is influenced by the pattern of the rites of pacification (*śānti*). In the Tāntric *pūjā* where a deity is worshipped as surrounded by different "enclosures" (*āvaraṇa*), each of which consists of several deities, this aspect is of special importance. Often there are elaborate preparations for the "seats" (*āsana*) of deities which consist of vessels (*kalaśa*) which are specially consecrated or of *maṇḍalas* like the *sarvatobhadra*[20].

Important Constituent Parts

1. Infusion with Life

Prāṇapratiṣṭhā – the ritual of infusing life – is to be performed once on every man-made idol (*mūrti*) before it can be worshipped. Unless this ritual has been performed the idol is considered a dead body and is not fit for worship. Certain objects – which are not man-made – do not require this ritual; stones like the *śālagrāma* stone, which is found in the Gaṇḍakī river, and natural objects like water, fire, the sun do not need *prāṇapratiṣṭhā* or invocation (*āvāhana*).[21]

In areca nuts which substitute deities, especially in *maṇḍalas*, the deities are invoked without the preceding *prāṇapratiṣṭhā* rite.

The *mantras* employed in this rite vary little in different sources.[22] The version provided here is taken from a popular text, the PMP, which gives the *mantras* without *nyāsa* on the body of the worshipper and the *mūrti*. The given formula is employed to infuse life in small clay idols which are worshipped at home during festivals and are later immersed in a body of water. It consists of the following parts:

[19] Cf. pp. 200ff.
[20] Cf. n. 194 on p. 61.
[21] Cf. Pariśiṣṭa to ĀGS p. 168,19f.
[22] Cf. basically ŚT 23.71f.; Tṛbhā pp. 84,17–85,26; Mantramahodadhi 1.35ff.; Nirṇayasindhu p. 250,1–13; VR pp. 39,13–40,6; Pratiṣṭhāmayūkha pp. 19,31–20,10; Saṃskāraratnamālā pp. 754,13–777,24. The ritual has been described by Rangachari (1931), pp. 114–134 (for *utsava-vigrahas* in temples); Kane 2, p. 896; Stevenson (1920), pp. 409–415. – For a description of the ceremony of exchanging the life substance cf. Tripathi (1978a).

a) Indication of the seer, the metre etc. of the principal (*mūla*) *mantra* of the *prāṇapratiṣṭhā* rite, i.e. *āṃ* (= *pāśabīja*)[23], *hrīṃ* (= *śaktibīja* / *māyābīja*)[24], *kraurṃ* (= *aṅkuśa* / *sṛṇibīja*)[25]. The deities Brahman, Viṣṇu and Śiva are the seers; all metres occurring in the four Vedas are said to be the metres; the highest Prāṇaśakti[26] is the deity which the *mantra* expresses; the syllable *āṃ* is the seed (*bīja*) syllable, the short form of the *mantra*, i.e. the beginning part of the *mantra* (always ending in a simple nasal [*anusvāra*]); *hrīṃ* is the energy or power (*śakti*), i.e. the middle part of the *mantra*; *krauṃ* (sometimes *kroṃ*) is the "wedge" (*kīlaka*), i.e. the final part of the *mantra*.[27]

b) Then follows the formula which is spoken for infusing (1) the vital breaths (*prāṇa*), (2) the individual soul (*jīva*) and (3) all organs of senses (*indriya*). This formula consists of the principal *mantra āṃ hrīṃ krauṃ* (see above), prefixed and followed by the sacred syllable *oṃ*, followed by (1) the *anusvāra*, (2) the semivowels (*ya*, *ra*, *la*, *va*) and the last consonants of the Devanāgarī alphabet with the vowel "*a*" and *anusvāra*[28], (3) the *visarga*[29] and (4) the principal *mantra* in reversed

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[23] Cf. Prapañcasāra 35.6; Bhūtaḍāmaratantroktabījābhidhāna p. 62,13: *ākāro bindumān pāśaḥ* ... – *Pāśa* (noose) is one of the weapons of Prāṇaśakti (cf. the description in the meditation verse).

[24] Cf. e.g. MNT 5.123 a.

[25] Cf. Bhūtaḍāmaratantroktabījābhidhāna p. 62,13: ... *kroṅkāras tv aṅkuśābhidhaḥ*. – The syllables *kroṃ* (e.g. Prapañcasāra) and *krauṃ* (e.g. Mantramahodadhi) are identical in their employment. *Aṅkuśa* (goad) is another weapon of the Prāṇaśakti (cf. meditation verse).

[26] For Prāṇaśakti, a form of Pārvatī, residing over the life force cf. Sastri (1916), pp. 212–213; Srivastava (1978), pp. 52–53.

[27] For this interpretation of *śakti* and *kīlaka* cf. MNT 5.107–108; according to some authorities *kīlaka* is the middle part and *śakti* the final part of a *mantra*. Thus according to the Vivaraṇa on Prapañcasāra p. 368,20 and Rāghavabhaṭṭa's commentary on ŚT p. 837,12 *kroṃ* is *śakti* of this *mantra*. Cf. also Vāsudevāśrama's Yatidharmaprakāśa vol. 2 (trans.), p. 141 n. 43[3]; for the two interpretations cf. Nowotny (1957), pp. 132–133 n. 146.

[28] Cf. Mantramahodadhi 1.41:

yavarge 'py evam uccārya nabhaḥ śveto 'ntimo bhṛguḥ /
vimalaś ceti coccāryāḥ kramād varṇāḥ sabindavaḥ //

Yavarga refers to *yaṃ*, *raṃ*, *laṃ*, *vaṃ*; they stand for wind, fire, earth and water. For the meanings assigned to these and the following *varṇas* cf. Rudrayāmalatantroktavarṇanighaṇṭu pp. 58–60; *nabhas* refers to *haṃ*, *śveta* to *ṣaṃ*, *antima* to *śaṃ*, *bhṛgu* to *saṃ* and *vimala* to *laṃ*. *Laṃ* occurs twice in this verse whereas *kṣaṃ* is omitted.

[29] (1) to (3) are arranged according to the convention of the Tāntric, not the regular Skt. alphabet.

sequence.[30] The formula ends with the exclamation *svāhā*, originally used in Vedic sacrifice to indicate the completion of an offering in the fire, here signifying the completion of the infusion with life.

While reciting this formula the devotee places his left hand on his heart and his right hand on the idol's heart or head to transmit the life force from his heart (the residing place of the deity) in the *mūrti*.[31] In several texts elaborate preparatory *nyāsa*[32] rites are prescribed, aiming at the divinisation of the devotee's body before life can be transmitted to the idol.

c) A Vedic *mantra* (ṚV 10.59.6) from a hymn to Nirṛti and others is recited which mentions the giving of sight and life and has thus been meaningfully employed in this context of infusing life.

d) The worshipper repeats the syllable *oṃ* fifteen times to complete the fifteen purificatory ceremonies (*saṃskāra*)[33] of the deity. According to Tṛbhā p. 86,1–3 these are the following rites: (1) to secure conception (*garbhādhāna*), (2) to secure the birth of a male child (*puṃsavana*), (3) parting of the pregnant woman's hair (*sīmantonnayana*), (4) birth ceremony (*jātakarman*), (5) naming ceremony (*nāmakaraṇa*), (6) first outing (*niṣkramaṇa*), (7) first feeding with solid food (*annaprāśana*), (8) first cutting of the hair on the boy's head (*caula*), (9) investing with the sacred thread (*upanayana*), (10)–(13) four *vedavratas* (*vedavratacatuṣṭaya*)[34], (14) returning home after Vedic studies (*samāvartana*), (15) marriage (*udvāha*).

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[30] For a detailed exposition of the Tāntric method of infusing life cf. Vivaraṇa on Prapañcasāra p. 370,18f.

[31] In the special Tāntric *pūjā* the deity is brought out of the devotee's heart by exhaling the breath over a flower which is then put on the object that has to be infused with life (cf. PKS 4.1 with Rāmeśvara's commentary; MNT 6.63ff.). Another Tāntric method is to bring the deity out in the air by exhaling and to lead it to the intended place with the help of one's hands. – Cf. Kālikā-Purāṇa 67.72:

nāsāpuṭena niḥsārya dakṣiṇenātha tāṃ punaḥ /
avatārya karābhyāṃ tu devīm āvāhayet tridhā //

At the end of the *pūjā* the deity is absorbed in the devotee's heart (cf. Kālikā-Purāṇa 59.171).

[32] For *nyāsa* cf. p. 121.

[33] Cf. n. 22 on p. 33.

[34] For different lists of the four *vedavratas* cf. Kane 2, pp. 370ff.

e) The ritual ends with the meditation (*dhyāna*)[35] on the Prāṇaśakti. The devotee then opens the eyes (*netronmīlana*)[36] of the idol by touching them with *dūrvā* grass dipped in ghee (cf. illustration 32) or with a needle[37]. According to some informants the first gaze of the idol after the opening of its eyes is inauspicious. To divert it from falling on the devotee, a plate with food offerings is placed in front of the idol, while the devotee quickly moves to the side. This reminds of the story of Kālayavana (BhP 10.51.12) who abruptly awakened the sleeping Mucukunda and was burnt to ashes by his first angry look.

⟨*prāṇapratiṣṭhā*[38]⟩

oṃ asya śrīprāṇapratiṣṭhāmantrasya brahmaviṣṇumaheśvarā ṛṣayaḥ |
ṛgyajuḥsāmātharvāṇi cchandāṃsi |
parā prāṇaśaktir devatā |
āṃ bījam |
hrīṃ śaktiḥ |
krauṃ kīlakam |
asyāṃ mūrtau prāṇapratiṣṭhāpane viniyogaḥ |
oṃ āṃ hrīṃ krauṃ oṃ aṃ yaṃ raṃ laṃ vaṃ śaṃ ṣaṃ saṃ haṃ kṣaṃ aḥ krauṃ hrīṃ āṃ devasya prāṇā iha prāṇāḥ |
oṃ āṃ hrīṃ krauṃ ⟨oṃ⟩ aṃ yaṃ raṃ laṃ vaṃ śaṃ ṣaṃ saṃ haṃ kṣaṃ aḥ krauṃ hrīṃ āṃ devasya jīva iha sthitaḥ |
oṃ āṃ hrīṃ krauṃ oṃ aṃ yaṃ raṃ laṃ vaṃ śaṃ ṣaṃ saṃ haṃ kṣaṃ aḥ krauṃ hrīṃ āṃ devasya vāṅmanastvakśrotrajihvāghrāṇapāṇipādapāyūpasthādisarvendriyāṇi ihāgatya svastaye sukhaṃ ciraṃ tiṣṭhantu svāhā |
oṃ [39]-*asunīte punar asmāsu cakṣuḥ*
punaḥ prāṇam iha no dhehi bhogam |
jyok paśyema sūryam uccarantam
anumate mṛḷayā naḥ svasti ||-[39]
asya devasya garbhādhānādipañcadaśasaṃskārasiddhyarthaṃ pañcadaśa praṇavāvṛttīḥ kariṣye |

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35 For the same *dhyāna* verse with minor variants cf. Prapañcasāra 35.7; Tṛbhā p. 85,14–17.

36 For this rite cf. also Kāśyapa-Jñānakāṇḍa, trans. by GOUDRIAAN, pp. 174 ff.; Pariśiṣṭa to BGS (ed. HARTING), app. III, pp. 65–66. For a *liṅga* there can be no opening of the eyes as it has no eyes (cf. HARTING, ibid. 2.16, p. 7,16–17).

37 VaiSS 4.10 mentions the use of a golden needle for opening the eyes. According to others a flower or a *tulasī* leaf can also be used.

38 Text: PMP pp. 193–194.

39 ṚV 10.59.6.

raktāmbhodhisthapotollasadaruṇasarojādhirūḍhā karābjaiḥ
pāśam kodaṇḍam ikṣūdbhavam atha guṇam apy aṅkuśam pañca bāṇān |
bibhrāṇāsṛkkapālaṃ trinayanalasitā pīnavakṣoruhāḍhyā
devī bālārkavarṇā bhavatu sukhakarī prāṇaśaktiḥ parā naḥ ||

Oṃ. Of this *mantra* of the infusion with life (god) Brahman, Viṣṇu and Śiva are the seers;
[the metres of the verses of] the Ṛg[veda], Yajur[veda], Sāma[veda] and Atharva[veda] are the metres;
the highest Prāṇaśakti is the deity;
āṃ is the seed;
hrīṃ is the power;
krauṃ is the "wedge";
it is employed for infusing life in this idol.
Oṃ āṃ hrīṃ krauṃ oṃ aṃ yaṃ raṃ laṃ vaṃ śaṃ ṣaṃ saṃ haṃ kṣaṃ aḥ krauṃ hrīṃ āṃ the deity's life is the life [established] here.
Oṃ āṃ hrīṃ krauṃ ⟨oṃ⟩ aṃ yaṃ raṃ laṃ vaṃ śaṃ ṣaṃ saṃ haṃ kṣaṃ aḥ krauṃ hrīṃ āṃ the deity's soul is established here.
Oṃ āṃ hrīṃ krauṃ oṃ aṃ yaṃ raṃ laṃ vaṃ śaṃ ṣaṃ saṃ haṃ kṣaṃ aḥ krauṃ hrīṃ āṃ all organs of senses of the deity, – speech, mind, touch, hearing, taste, smell, hands, feet, anus, sexual organ etc., having come here may stay for well-being comfortably [and] long, *svāhā*.
Oṃ. "Give us our sight again, O Asunīti, give us again our breath and our enjoyment. Long may we look upon the Sun uprising: O Anumati, favour thou and bless us."
I shall repeat the syllable *oṃ* fifteen times to complete the fifteen purificatory ceremonies (*saṃskāra*) of this deity beginning with impregnation.
The goddess who sits on a red lotus shining like a boat on the red ocean, who holds with her lotuslike hands noose, bow made of sugarcane and string [of the bow] and goad, five arrows, a skull [filled] with blood, who, beautified with three eyes, is enriched with thick breasts, who has the colour of the rising sun, may she, the highest Prāṇaśakti, confer happiness on us.

2. Pūjā of the Limbs of the Idol

The *aṅgapūjā* occurs as part of *pūjās* forming part of *vratas* like Vaṭasāvitrī, Maṅgalāgaurī, Haritālikā, immediately following the offering

of flowers (service 2.8)[40]. Different body parts of the idol – respectfully beginning from the feet – are worshipped by throwing unbroken rice grains (*akṣata*)[41] on them. E.g. "Salutation to Kṛṣṇa. I worship the feet. Salutation to Saṃkarṣaṇa. I worship the ankles." The deity's epithets and the names of his limbs – between which there is often a special connection – differ according to the texts.

BhP 3.28.21–33 advises the Yogin to contemplate the body parts of the Lord one by one, his nails, feet, knees, thighs, waist, navel, nipples, chest, neck, arms, his weapon, the *sudarśana-cakra*, his mace, the garland round his neck, the *kaustubha* jewel on his chest, his face, hair, glance of his eyes, his smile, eyebrows, finally the teeth which are exhibited when Viṣṇu laughs.

Dave (p. 473,20–21) states that the *aṅgapūjā* is not mentioned in old Tāntric texts.[42]

3. Pūjā with Leaves and Flowers

In the *patrapūjā* which occurs after the *aṅgapūjā* as part of *vrata*s like Maṅgalāgaurī, Haritālikā, Anantacaturdaśī, the deity is saluted with different names while various kinds of leaves of plants or trees are offered. The same procedure is followed in the *puṣpapūjā* which follows *patrapūjā* as part of *vrata*s like Haritālikā or Anantacaturdaśī.

4. Kathā

After the performance of the *pūjā* part of a *vrata* often a story connected with this *vrata* is read aloud. These stories narrate the revelation of the *vrata* by a seer or a deity, its first performance, results and procedure. By listening to them the devotee takes part in the events of by-gone times and induces the power which effected beneficial results formerly to do the same for him now. *Vratakathās* / *pūjākathās* are contained in great numbers in the Purāṇas and are preserved as separate, often unedited manuscripts usually said to form part of some Purāṇa. Hemādri's *vratakhaṇḍa* quoting

[40] Cf. the list on p. 103; Dave p. 473,25–27 states that *aṅgapūjā* can be performed after the offering of any of the services, but that it is traditionally following the offering of flowers. Cf. also p. 162.

[41] For the power of grain cf. Abbott (1932), pp. 392ff. Throwing of *akṣata* adds to the power of the idol (Abbott p. 394). Cf. also p. 160.

[42] Cf. Dave pp. 474–475 for a table of comparison showing *aṅgapūjā* formulas in different Tāntric texts.

from Purāṇic sources as well as Anantadeva's Saṃvatsaradīdhiti, part of the Smṛtikaustubha (pp. 83–580) include many such stories. In the latter work most *vrata*s are treated under the aspects *vrata* (general), *pūjāvidhi*, *kathā* and *udyāpana*.

The *kathā*s relating to the *vrata*s of Satyanārāyaṇa, Ṛṣipañcamī and Anantacaturdaśī have been summarized on pp. 202ff., 214ff. and 221. An important collection of current stories connected with *vrata*s to be performed during the four sacred months (Mar. *cāturmās*) of the year are the Mar. *kahāṇī*s, the origin of which is unknown. The *kahāṇī*s are widely circulated in Mahārāṣṭra in popular editions. They have their own style of rhythmical prose, consisting of many short sentences, peculiar repetitions of words and set phrases at the beginning and end. As an example of this genre the *ṛṣipañcamīcī kahāṇī* has been translated on pp. 215–216.

5. Pūjā of the Brahmin

The Brahmin is one of the "places of *pūjā*" (*pūjāsthāna* / *pūjāpada*)[43] to which worship is due[44], as all deities are said to reside in him.[45] By worshipping a Brahmin and offering a *dakṣiṇā* to him a ritual becomes complete. The *pūjā* of the Brahmin priest occurs at the end of the *pūjā* part of several *vrata*s, like Gaṇeśacaturthī, Ṛṣipañcamī. It also forms part of the *puṇyāhavācana*. Often the *brāhmaṇapūjā* (as it includes the offering of a gift) has a separate declaration (*saṃkalpa*) formula. Speaking "[I offer] this seat" the devotee throws unbroken rice on the right side of the seat (Mar. *pāṭ*; cf. illustration U) on which the priest sits.

Saying "[I offer] this water for washing the feet" he conventionally offers water in the Brahmin's hand (supposed to be offered for washing the feet) with a spoon. Here the verse TB 3.12.3.4 is employed which originally accompanies an offering of an oblation of a pap to *caraṇa* (good behaviour) in the *cāturhotracayana*[46]. By understanding the word *caraṇa* in the sense

[43] Cf. pp. 43ff. for "places of *pūjā*".

[44] Cf. BhP 11.11.42; PP p. 8,20 (quoting Manu).

[45] Cf. PP p. 8,24 (quoting Manu):

viprāṇāṃ vapur āśritya sarvās tiṣṭhanti devatāḥ /

and p. 9,2:

viprāṇāṃ rūpam āsthāya pracarantīha devatāḥ /

and further p. 9,4–5: *brāhmaṇo vai sarvā devatā iti śruter brāhmaṇe pūjā atipraśastā* / *bhārate sarvadevatādhāratvakathanāc ca* / – Cf. Kane 2, pp. 134ff., Hazra (^{2}1975), pp. 257–259, Shastri (1963), pp. 192ff. for the importance of Brahmins.

[46] I.e. the building of the fire-altar with the formulas that symbolize the four chief officiating priests.

of "foot" various texts[47] have employed this verse for worshipping or touching the feet of respected persons.

Saying "I offer this *arghya* (water)" the devotee offers water mixed with sandalwood paste and unbroken rice grains in the Brahmin's hand. With the following *mantras* again sandalwood paste, unbroken rice, flowers and two betel leaves with an areca nut are offered in his hand and unbroken rice is thrown on his head. The worshipper bows to the Brahmin while reciting the verse "Salutation...".

As part of many *vratas* like Vaṭasāvitrī, Maṅgalāgaurī etc. which are performed by women a special gift (*vāyana* / *vāyanaka* / *upāyana*) of sweets, a blouse piece, bangles along with *kuṅkuma* and *haridrā* is offered to the priest at the end of the *brāhmaṇapūjā* in a small winnowing fan.[48].

Another common way of honouring a Brahmin is to feed him (*brāhmaṇabhojana*)[49]. Just as Agni is the "mouth of the gods" through which they receive offerings[50], the Brahmin is a mediator. In the *śrāddha* Brahmins represent the deceased fathers and the Viśve Devas who receive food through them.[51]

⟨*brāhmaṇapūjā*[52]⟩

mahāviṣṇusvarūpiṇe brāhmaṇāya idam āsanam /
idaṃ pādyam /
[53-]*caraṇaṃ pavitraṃ vitataṃ purāṇaṃ*
yena pūtas tarati duṣkṛtāni /
tena pavitreṇa śuddhena pūtāḥ
ati pāpmānam arātiṃ tarema //[-53]
bhūmidevāgrajanmāsi tvaṃ vipra puruṣottama /
pratyakṣa[54] *yajñapuruṣa*[55] *argho 'yaṃ pratigṛhyatām* //
idam arghyaṃ samarpayāmi /

[47] Cf. Pariśiṣṭa to BGS 5.4.1; Saṃskāraratnamālā p. 1172,22.

[48] For the winnowing basket as an auspicious object cf. GONDA (1980 b), p. 157.

[49] Cf. GONDA (1980 b), pp. 340–341.

[50] Cf. ŚB 5.2.3.6: "Agni is all deities, since in Agni one offers to all deities."

[51] Cf. GONDA (1980 b), p. 444; for the hands of Brahmins as "mouth of the fathers" cf. ibid. p. 445.

[52] Text: ṚVBKS fol. 30 b.11–31 a.3.

[53] TB 3.12.3.4.

[54] °*kṣo* ṚVBKS.

[55] Lack of *saṃdhi*.

[56-]*gandhāḥ pāntu*	*saumaṅgalyaṃ cāstu* /
akṣatāḥ pāntu	*āyuṣyam astu* /
puṣpāṇi pāntu	*sauśriyam astu* /
tāmbūlaṃ pāntu	*aiśvaryam astu* /
dakṣiṇāḥ pāntu	*bahudeyaṃ cāstu* /[-56]

namo 'stv anantāya sahasramūrtaye sahasrapādākṣiśirorubāhave /
sahasranāmne puruṣāya śāśvate sahasrakoṭīyugadhāriṇe namaḥ //
gandhādisakalārādhanaiḥ svarcitam astu /
astu sakalārādhanaiḥ svarcitam /
iti brāhmaṇapūjanaṃ samāptam //

To the Brahmin who has the form of the great Viṣṇu [I offer] this seat.
[I offer] this water for washing the feet.
"Good Behavior is a means of purification, extensive, ancient, by which, being purified, one overcomes evil actions. Purified by that pure means of purification, may we overcome evil, the enemy."[57]
You, Brahmin, greatest among men, god on the earth, you are the first born, the visible *yajñapuruṣa* (sacrifice personified).
Accept this *arghya* (water).
I offer this *arghya* (water).

May the fragrances protect.	(Brahmin:) And may there be prosperity.
May the unbroken rice protect.	(Brahmin:) May there be longevity.
May the flowers protect.	(Brahmin:) May there be affluence.
May the betel protect.	(Brahmin:) May there be supremacy.
May the gifts protect.	(Brahmin:) And may there be plenty to give.

Salutation to the endless one, who has thousands of forms, thousands of feet, eyes, heads, thighs, arms, thousands of names, the eternal *puruṣa*; salutation to him who supports thousands of crores of eras.[58]
May there be proper worship with all pleasing items like sandalwood paste.
(Brahmins:) May this be proper worship with all pleasing items.
Thus ends the *pūjā* of the Brahmin.

[56] In the *puṇyāhavācana* as described in the Pariśiṣṭa to BGS 1.10.6–10 the formulas are very similar to the ones here: *tataḥ gandhāḥ iti gandhaṃ dadāti* / *sugandhāḥ pāntu iti pratigṛhṇanti* // ... *teṣāṃ pāṇiṣu akṣatam iti akṣatān dadāti* / ... *akṣataṃ cāriṣṭaṃ cāstu iti pratigṛhṇanti* / ... *tebhyo dakṣiṇāḥ iti dakṣiṇāṃ dadāti* / *svasti dakṣiṇāḥ pāntu bahudeyaṃ cāstu iti pratyūcuḥ* //

[57] Translation by DUMONT (1951).

[58] For this verse cf. also p. 174.

6. Dismissal

Temporary idols of clay etc. which had been infused with life and worshipped during a festival or *vrata* are taken to a body of water in a procession and are immersed (*visarjana*) in a tank, river (cf. illustration 33) or the sea when they have served their purpose. Before this happens the deity inhabiting the idol is requested to leave.[59] The concluding *pūjā* (*uttarapūjā*), usually a *pūjā* with five services (*pañcopacāra*) is performed and the *āratī* is sung by all family members who are present. They throw *akṣata* on the idol and recite the *mantra*:

yāntu devagaṇāḥ sarve pūjām ādāya pārthivīm /
iṣṭakāmaprasiddhyartham punar āgamanāya ca //[60]

May all the groups of deities leave, having received the *pūjā* pertaining to the clay [idol], for the achievement of desires cherished [by me] and for [the deity's] coming again.

This *mantra* replaces a complicated ritual of taking out the infused life (*prāṇa*) which is due here. After the *prāṇapratiṣṭhā* the idol is not supposed to be moved as it has been firmly established (*pratiṣṭhita*). Now after the deity has been asked to leave the idol it can be lifted up and carried away for immersion. Along with it other materials[61] used in worship are immersed in water or given away to Brahmins. Water is considered a *pratiṣṭhā*[62] and thus depositing in water is a method of removing objects which are loaded with sacred power.

Examples of Occasional Pūjās

1. Satyanārāyaṇavrata[63]

The *pūjā* of Satyanārāyaṇa ("the Nārāyaṇa who does not fail"[64]), a form of Viṣṇu (cf. illustration 34) is one of the most popular *pūjās* in

[59] The place for which the deity leaves is generally said to be the heavenly world. In analogy to the *prāṇapratiṣṭhā* rite (cf. pp. 191 ff.), where the deity came from the devotee's heart one expects here the taking back of the life force into the heart, which also happens in Tāntric *pūjā*; cf. Kālikā–Purāṇa 59.171.

[60] Cf. SPS p. 57.

[61] Certain objects lose their power when used more than once. They go to *visarjana*. "*Darbha*, an antelope skin, mantras and brahmins do not lose their power when they are used more than once." (Gonda [1980 b], p. 280).

[62] According to ŚB 4.5.2.15 water is the *pratiṣṭhā* of everything 'here': one can therefore dispose of an object by throwing it into the water. Gonda (1954 b), p. 7.

[63] Now commonly known as *satyanārāyaṇapūjā*, but clearly called *vrata* in BhavP 3.2.24.16f. as the *pūjā* is connected with elements of *vratas*.

[64] According to the *kathā* narrated in BhavP the name Satyanārāyaṇa is used in two senses: 1. The unfailing Nārāyaṇa who always meets the expectations of his worshippers and 2. Nārāyaṇa who is identical with the ultimate truth (*satya*); cf. BhavP 3.29.48:

satyarūpaṃ satyasaṃdhaṃ satyanārāyaṇaṃ harim /
yat satyatvena jagatas taṃ satyaṃ tvāṃ namāmy aham //

In the *kathās* Satyanārāyaṇa often appears disguised as an old Brahmin and is shown as very jealous.

contemporary India, comparable to the popular Saṃtoṣīmātāvrata, which is of recent origin. In imitation of it *pūjās* of a similar pattern of other deities are current, which have their own stories (*kathā*) which are ascribed to Purāṇas. Such are the *pūjās* of Satyavināyaka (= Gaṇapati, Gaṇeśa)[65], of Satyāmbā (= Devī)[66], Satyadatta (= Dattātreya)[67]. According to Hara Prasad Shastri[68] the Satyanārāyaṇa worship is of Muslim origin and was originally known as "Satya–Pīrer *pūjā*".[69] In Bengal, paintings of both Satyapīr and Satyanārāyaṇa are found.[70] The name Satyanārāyaṇa as an epithet of Viṣṇu is not mentioned in old texts[71], and the *pūjā* of this form of Viṣṇu does not occur in traditional digests, like the Nirṇayasindhu and DhS, thus suggesting its late date. Stories in the BhavP 3.2.24–29[72] and in the Bengali[73] version of the SkP 5.233–236 describe the worship of Satyanārāyaṇa. The version from the

[65] The colophon of the *kathā* ascribes it to the Brahmāṇḍa–Purāṇa: *iti brahmāṇḍapurāṇe śivapārvatīsaṃvāde satyavināyakopākhyāne* ...

[66] It is said to come from the Bhaviṣyottara–Purāṇa: *iti bhaviṣyottare śivaṣaṇmukhasaṃvāde satyāmbāvratakathā*.

[67] Composed by Vāsudevānand Sarasvatī (1854–1914 A.D.).

[68] See: A Descriptive Catalogue of Sanskrit Manuscripts in the Government Collection under the care of the Asiatic Society of Bengal. Vol. 5: Purāṇa manuscripts. Calcutta 1928, preface p. LXV.

[69] For a discussion of this problem cf. Mitra (1927).

[70] Cf. Dutt (1932), pp. 524 and 528.

[71] Only *satya* "the true one" or "truth" occurs as one of the thousand names of Viṣṇu (Mbh 13.135.25 a, 36 b etc.). For the attribute *satya* of Viṣṇu–Kṛṣṇa cf. Gonda (1968 b).

[72] For summaries of the *kathās* cf. also Hohenberger (1967), pp. 102–105.

[73] Printed in Bengali characters by the Vaṅgavāsī Press 1912 as part of the Revākhaṇḍa, reprinted from the edition by the publishers of the Gurumaṇḍal edition of the SkP. These chapters of the Revākhaṇḍa are obviously a later addition as they occur after the actual completion of the *khaṇḍa*. They are not found in the edition of the SkP published by the Veṅkaṭeśvar Press, Bombay. – Divekar (1976), pp. 177–180, unable to locate the *kathā* in the printed SkP, explains the word *skanda* as an erroneous reading for *skanna* – "lost" [Purāṇa]. This is, however, very unlikely, as the usual word for "lost" is *lupta*, *skand* being used in the sense of semen. – For the Hindī text and English translation of the version from the Bengali edition of the SkP cf. Mitra (1927), pp. 777–801.

SkP is reprinted in many popular books as the story that has to be read at the end of the *pūjā*. There exists a great amount of popular literature on Satyanārāyaṇa in regional languages as well.[74]

These stories – which are summarized in the following – have been prefixed with an introduction where Sūta explains the performance of the *pūjā* to a group of seers in the Naimiṣa forest. The *pūjā* is said to have first been told by Nārāyaṇa (= Viṣṇu) as an easy means to obtain fulfilment of desires in the present Kaliyuga.

Stories connected with the worship of Satyanārāyaṇa

0. Introduction: Nārāyaṇa tells the *pūjā* to Nārada	BhavP 3.2.24	SkP 5.233.1–22
1. Story of the poor Brahmin	3.2.25	5.233.23ff.
2. Story of the king Candracūḍa	3.2.26	
3. Story of the wood-cutter	3.2.27	5.234
4. Story of the merchant	3.2.28–29	5.235
5. Story of king Vaṃśadhvaja		5.236

The version of the BhavP is more sophisticated, partly uses metres other than *anuṣṭubh* and has a more complicated set of rules for the performance of the *pūjā*. But apart from these details there is little difference in the contents of both versions.

The stories partly refer to each other as there is an attempt to establish a continuous tradition of devotees performing the *pūjā*:

Nārāyaṇa → to Nārada
Nārāyaṇa → to the poor Brahmin → to the wood-cutter
the poor Brahmin → to king Candracūḍa (om. SkP) → to the merchant
The story of king Vaṃśadhvaja – only found in SkP – is unconnected.

In the following these stories are summarized. The version of the BhavP is found on the left side, that of the SkP on the right side, when the texts differ. For a set of traditional illustrations cf. photo 35.

Summaries of Stories

0. Introduction: Nārāyaṇa reveals the *pūjā* to Nārada

(BhavP 3.2.24) [SkP 5.233]

[74] For Bengali literature on Satyanārāyaṇa and stories about Satyapīr (from about the 15th to the 16th cent. A.D.) cf. Sen (1920), pp. 100ff. – For summaries of some stories current in Bengal which mainly tally with the version of the SkP cf. The Worship of Satya-Nārāyaṇa (1874), pp. 83–85.

Śaunaka and other seers in the Naimiṣa forest ask Sūta whom to worship in the Kaliyuga as an easy means to achieve fulfilment of wishes (1–3) [1]. Sūta praises Satyanārāyaṇa and narrates the following story (4–6) [2]: Nārada comes to the world of human beings who are suffering in many ways. He asks the god Nārāyaṇa for help (7–15) [3–11]. The god reveals to him the Satyanārāyaṇavrata: Viṣṇu in the form of Satyanārāyaṇa fulfils all desires in the present Kaliyuga. *Satya* is the foundation of *dharma*, *loka* and *brahman*. The fruits of the performance of the *pūjā* are wealth, offspring, fulfilment of whatever wish one has in one's mind (12–24) [12–16].

Pūjāvidhi:

After bathing early in the morning, cleaning one's teeth, holding a cluster of blossoms (*mañjarī*) of *tulasī* in one's hands, one should meditate on Hari (= Viṣṇu) who rests in truth; recite the *saṃkalpa* formula announcing that one will perform *pūjā* the same evening[76]. One should perform the *pūjā* by worshipping the *śālagrāma* stone (Viṣṇu) together with a stand / piece (?) of gold by using five vessels (*kalaśa*) and doorways made of banana stems. One should bath the *śālagrāma* with the five nectars (*amṛta*) and worship it with different materials. After reciting a specific *mantra* for Satyanārāyaṇa for one hundred and eight times (*japa*) one should make ten fire oblations (*homa*), followed by the rites of *tarpaṇa*, *mārjana* and listening to the *kathā*. The *prasāda* is divided into four parts: The first part for the *ācārya*, the second for

One should worship Satyanārāyaṇa in the evening accompanied by relatives and Brahmins. Bananas, ghee, milk, flour of wheat or rice, sugar or molasses, all mixed together[75] have to be offered as *naivedya* and eaten as *prasāda*. After the *pūjā* one should offer a gift to the Brahmin and listen to the *kathā*. All devotees should eat of the *prasāda* and spend the evening dancing and singing. Finally everyone should return home remembering Satyanārāyaṇa [17–22].

[75] Popular versions read *sapāda*, which is equal to 1 1/4 seer (= a measure) each.

[76] According to some authorities a *saṃkalpa* of a *pūjā* / *vrata* to be undertaken in the evening is to be made in the morning (cf. Kane 5, p. 32).

the family members, the third for other listeners and the fourth for oneself. One should feed Brahmins and eat silently (24–34). If this is performed with devotion and faith all desires will be granted. Having spoken thus the god vanishes from Nārada's sight and goes to Kāśī (35–38).

1. Story of the Poor Brahmin

(BhavP 3.2.25) [SkP 5.233], continued

To the poor Brahmin Śatānanda (SkP om. name) in Kāśī Viṣṇu manifests himself disguised as an old Brahmin and advises him to worship Satyanārāyaṇa in order to get rid of his poverty. He then reveals his divine form to the Brahmin (1–20) [23–29] and tells the *pūjāvidhi* [om. SkP]:

Mix 1 / 8 seer of flour of wheat with cow milk, sugar, ghee of cow milk, curd; offer a bath to Hari (in the *śālagrāma* stone) with the five nectars; offer sandalwood paste, flowers, Veda recitation, incense, a lamp, food, and betel. Listen to the story and eat the *prasāda* (21–33).

The Brahmin makes the *saṃkalpa* for performing this *pūjā* and worships Satyanārāyaṇa together with his relatives (34–38) [30–36].

Satyanārāyaṇa is pleased and appears before them to fulfil their wishes (39–42).

End (43–44) [37].

2. Story of King Candracūḍa

(BhavP 3.2.26) [om. SkP]

The pious king Candracūḍa who resides in the city Kedāramaṇi is conquered by his enemies and has to seek refuge in the forest (1–6). On a pilgrimage he comes to Kāśī where he finds Satyanārāyaṇa being worshipped everywhere. He requests the priest Sadānanda (identical with Śatānanda of the previous story?) to instruct him about this *pūjā* (7–12).

Pūjāvidhi:

The *pūjā* can be performed on any day in the evening time. One should prepare a doorway decoration with banana stems and have five vessels and five banners arranged. In their middle one should construct the *vedikā* (sacrificial "altar") and have the *śālagrāma* stone installed by Brahmins. One should perform the *pūjā* devoutly with various materials and sleep on the ground for seven nights constantly remembering Viṣṇu (13–17).

The king acts accordingly and at night receives a sword from Viṣṇu to destroy his enemies. After his return to Kedāramaṇi, he conquers his enemies and gains much wealth. He worships Hari on every full moon day and becomes prosperous. After his death he goes to Viṣṇu's abode (18–22).

3. Story of the Wood–Cutter

(BhavP 3.2.27)

The tribe of Bhillas (= Niṣādas) lives on transporting wood in the forest. Once they come to Kāśī where one of them happens to see Satyanārāyaṇa's *vrata* being performed in Viṣṇudāsas's *āśrama* (1–8). Sadānanda explains the *pūjāvidhi*: Offer 1 / 8 seer each of wheat flour, honey, flavour of camphor and ghee as food. Bath the deity with the five nectars (*amṛta*) and worship with sandalwood paste. As additional food offer *pāyasa*,

[SkP 5.234]

The seers in the Naimiṣa forest ask about the next person who performs the Satyanārāyaṇa *vrata* after the poor Brahmin did so. Sūta reports: Once when the poor Brahmin performs the *pūjā* a wood–cutter arrives [1–5]. The Brahmin praises Satyanārāyaṇa's *vrata*. The wood–cutter receives *prasāda* and returns home. He buys ripe bananas, sugar, ghee, milk, flour of wheat and performs the *pūjā* together with his family. He becomes prosperous and

apūpa, *saṃyāva*, curd, milk; worship by offering fruits, flowers, incense, a lamp (9–20).
The Bhillas perform the *pūjā* accordingly and become wealthy and go to Viṣṇu's abode after death (21–28).

goes to Satyanārāyaṇa's abode after his death [6–14].

4. Story of the Merchant[77]

(BhavP 3.2.28–29)
King Cakracūḍa of Maṇipūra performs Satyanārāyaṇa's *pūjā* regularly. Once the merchant Lakṣapati from Ratnapura happens to see this worship (1–12).

[SkP 5.235]
King Ulkāmukha performs Satyanārāyaṇa's *pūjā* at the banks of a river when a merchant happens to see it and inquires about the performance [1–8].

The merchant vows to worship Satyanārāyaṇa in case a child is born to him (13–15) [9–16]. He returns home and after some time his wife Līlāvatī gives birth to a daughter, who is named Kalāvatī. She marries the merchant Śaṅkhapati (SkP om. name). Father and son–in–law forget the worship of Satyanārāyaṇa (16–30) [17–23]. Both depart to a distant place for their business. One night precious goods are stolen from the palace of the king (named Candraketu in the SkP), and both are falsely accused of theft and imprisoned (31–48) [24–28]. At the same time the merchant's family suffers much and has to beg for a living. By chance the daughter happens to see Satyanārāyaṇa's *pūjā* and later performs it in her house together with her mother. Thereby Satyanārāyaṇa is satisfied (3.2.29.1–17) [29–37]. At night Satyanārāyaṇa in the form of a Brahmin appears in the king's dream and orders him to release the two prisoners. Both are allowed to return home. However they again forget to worship Satyanārāyaṇa (18–32) [38–48]. Satyanārāyaṇa in form of an ascetic tries to point out their fault to them, reveals his divine form and reminds Lakṣapati of his promise to worship Satyanārāyaṇa. The merchant repents and begs Satyanārāyaṇa's pardon (33–53) [49–64].
Both reach their home within seven days and send a messenger to inform Līlāvatī. On receiving the message she interrupts the *pūjā* of Satyanārāyaṇa in order to receive her husband. The daughter Kalāvatī forgets to

[77] The motif of this story – a deity's anger at a promise by the devotee that remained unfulfilled while the deity has performed his part of the "contract" – is as old as the AB (cf. the story of Hariścandra as part of Śunaḥśepa's *ākhyāna*).

eat the *prasāda* of the *pūjā*. Because of this mistake her husband's ship sinks. Everyone is in distress (54–64) [65–83]. Satyanārāyaṇa's voice is heard from the sky ordering Kalāvatī to eat the *prasāda* which would enable her to meet her husband. It happens accordingly. From then onwards the family performs the Satyanārāyaṇa *pūjā* regularly, enjoys worldly pleasures and goes to heaven after death (64–68) [84–90].
End (69–70).

5. Story of King Vaṃśadhvaja[78]

(om. BhavP)

[SkP 5.236]
King Vaṃśadhvaja happens to meet a group of cowherds who worship Satyanārāyaṇa. Out of pride he neither shows respect towards the deity who is being worshipped nor accepts the *prasāda* which is offered to him [1–5]. Because of this guilt great misfortune befalls him. He repents, worships Satyanārāyaṇa and thereby regains his loss [6–9]. End of the frame story [10–16].

From the version of the SkP we come to know very little about the mode of worship: The *pūjā* is to be performed in the evening in contrast to most *pūjās* which are done in the latter half of the morning. The food offering consists of a mixture of bananas, ghee, milk, wheat or rice flour, sugar and curd. One should listen to the *kathā* and spend the evening in the company of friends and relatives singing and dancing. The BhavP gives more details: Satyanārāyaṇa is worshipped in the *śālagrāma* stone together with (a stand / a piece of?) gold. For the *pūjā* one has to arrange five vessels (*kalaśa*) and prepare a doorway of banana stems. Satyanārāyaṇa is bathed with the five nectars and worshipped with different materials. The *pūjā* is followed by *havana*, *tarpaṇa*, *mārjana* and listening to the *kathā*. The rulings about the food offering are similar to the ones laid down in the SkP. More details about the use of *mantras* are not provided. In the current *pūjā* in Mahārāṣtra one especially recognizes the use of banana stems, which is recommended by the Purāṇas; these are fixed in the corners of a square on

[78] In the Hindī version: Tuṅgadhvaja; popular versions read Aṅgadhvaja.

the ground and bent towards a central point; further the *naivedya* offering, consisting of 1 1/4 of any measure of ghee, flour of wheat or rice, sugar or jaggery, milk, bananas, all ingredients being mixed together. Satyanārāyaṇa is worshipped in a brass idol of Kṛṣṇa in form of a child (*bālakṛṣṇa*) or the *śālagrāma* stone. The current pattern of worship seems to be influenced by the rites of pacification (*śānti*). Satyanārāyaṇa is surrounded by (1) the guardians of the eight directions (*dikpāla*)[79] and (2) the nine heavenly bodies (*navagraha*)[80] in the form of areca nuts, which are arranged on a shallow dish filled with rice (*pūrṇapātra*; cf. illustration 36 and 37) and placed on top of a vessel (*kalaśa*). Further Varuṇa as deity of the water in the vessel is invoked, often together with the deities Gaṇapati, Durgā, the "guardian of the field" (*kṣetrapāla*) and "house protector" (*vāstoṣpati*)[81]. As can be seen from illustration 37 the deity Varuṇa occurs twice: Once as deity of the vessel – placed in the centre – and once as guardian of the Western direction. Gaṇapati occurs once as protecting deity together with Durgā and others and once outside the *pūrṇapātra* where he is worshipped as remover of obstacles at the beginning of the *pūjā*. At both places he appears in different functions. The arrangement of the heavenly bodies[82] follows the model of the rites of pacification (*śānti*) of the heavenly bodies (*navagraha*), which is "the model of all *śānti–homas* in all medieval digests."[83]

The order of the guardians of the directions (*lokapāla* / *dikpāla*) is always fixed as being anti–clockwise, starting from the east. The worship of the heavenly bodies, the guardians of the directions as well as the group of *kratusaṃrakṣakadevatās* has the same significance for the removal of obstacles and securing protection from all sides. As suitable time for this *pūjā* the modern sources recommend a full moon day or a day on which a passage (*saṃkrānti*) of the sun or another heavenly body from one *rāśi* or position to another occurs. Worship should take place at sunset – if possible at the *gorajas–muhūrta*[84] –, which means that the devotee has to observe a fast until the evening; but it may also be performed in the

[79] For the *dikpālas* cf. MALLMANN (1963), pp. 124–137.

[80] The heavenly bodies can also be worshipped separately outside the *pūrṇapātra* when there is not sufficient space.

[81] These deities belong to the group of "guardian deities of the sacrifice" (*kratusaṃrakṣakadevatā*).

[82] Cf. Matsya–Purāṇa 93.11–12 where this order of the heavenly bodies with the sun in the centre is prescribed. For the order of the *navagrahas* cf. further Dharmakośa vol. 3/3, pp. 1554–1639 (*grahayajña*).

[83] KANE 5, pp. 749f.

[84] Cf. n. 17 on p. 190.

morning. In the current Mahārāṣṭrian practice it is often performed before or after a special auspicious event, like a marriage, further once in the month of *śrāvaṇa* according to many family traditions. Occasionally it is done after passing an examination successfully to show the devotee's gratitude.

The fire offering (*homa*) enjoined by the Purāṇas after Satyanārāyaṇa's worship is not in practice in Mahārāṣṭra, but seems to be popular in Uttar Prādeś according to oral information.

The following gives an outline of offerings in the current *pūjā*; special *mantras* which do not occur in the usual *ṣoḍaśopacārapūjā* have been extracted and translated. The text contains the *mantras* recited for installing the vessel (*kalaśa*) on a heap of rice and for placing the shallow dish filled with grains (*pūrṇapātra*) on top of that vessel. With ṚV 9.17.4 the devotee sets the vessel on a heap of rice which has been spread on the *pūjā* table (Mar. *cauraṅga*; cf. illustration K). This *mantra* comes from a hymn to *soma* in the process of clarifying (*pavamāna*). It has been employed here in accordance with a tradition[85] which uses the *mantra* in the present context because the word "vessel" (*kalaśa*) occurs in it. The vessel is then filled with water, sandalwood paste, unbroken rice, flowers, *dūrvā* blades, an areca nut and "a piece of gold", i.e. usually a coin. Vedic *mantras* may be recited while putting each of the items into the vessel.[86] It is then covered with twigs of a mango tree. The vessel thus filled symbolizes fullness, prosperity, and plenty.[87] With TS 1.8.4.1 b the *pūrṇapātra* is placed on the vessel. This *mantra* has probably been selected here because the word *pūrṇa* reminds one of the word *pūrṇapātra*. The original occurrence is in connection with the *pūrṇadarvya* offering – an oblation of a *darvi* spoonful of boiled rice[88] – which is made early in the morning of the second day of the *sākamedha parvan*.

Then Varuṇa, the deity connected with water, which has been filled into the vessel, is invoked in an areca nut which is placed in the centre of the *pūrṇapātra* (cf. illustration 37). The guardians of the eight directions are invoked in areca nuts: Indra in the east, Agni in the south–east, Yama in the south, Nirṛti in the south–west, Varuṇa in the west, Vāyu in the north–west, Soma in the north, Īśāna in the north–east. Next the heavenly bodies are invoked. This is followed by a short worship of these deities. The

[85] Cf. Tṛbhā p. 96,6–7: *ā kalaśeṣu ity asya pavamānasomo gāyatrī kalaśābhimantraṇe viniyogaḥ*.

[86] For these *mantras* cf. pp. 45–46.

[87] For the symbolism of the *pūrṇakalaśa* cf. BOSCH (1960), pp. 110ff.

[88] Cf. BHIDE (1979), pp. 91 and 106.

main *pūjā*, however, is performed for Satyanārāyaṇa following the pattern of the *ṣoḍaśopacārapūjā*. The text of the following pages follows the edition in SPS pp. 99–125, a popular source.

Text[89] of the Current Pūjā of the Satyanārāyaṇavrata

Items[90] 0.1–0.4

0.5 Declaration ⟨*saṃkalpa*⟩

... *sakalapīḍāparihārārthaṃ manepsitasakalamanorathasiddhyarthaṃ*[91] *śrīsatyanārāyaṇadevatāprītyarthaṃ* ... *pūjanam ahaṃ kariṣye* /
... I shall perform *pūjā* for the satisfaction of the noble deity Satyanārāyaṇa, for the removal of all troubles, for the fulfilment of all wishes desired by my heart.

Item 0.6

Ṣoḍaśopacārapūjā of Gaṇapati in the form of an areca nut

Items 0.7–0.13

Installing the Vessel (*kalaśasthāpana*) and Invocation (*āvāhana*)

taṇḍulopari

[92-]*ā kalaśeṣu dhāvati pavitre pari ṣicyate* /
ukthair yajñeṣu vardhate //[-92]

iti kalaśaṃ saṃsthāpya/kalaśe jalaṃ nikṣipya tatra gandhākṣatapuṣpadūrvāṅkurān āmrapallavaṃ pūgīphalaṃ hiraṇyaṃ ca nikṣipya/

oṃ [93-]*pūrṇā darvi parā pata supūrṇā punar ā pata* /
vasneva vi krīṇāvahā iṣam ūrjaṃ śatakrato //[-93]

iti kalaśe pūrṇapātraṃ nidhāya

pūgīphale varuṇaṃ sāṅgaṃ saparivāraṃ sāyudhaṃ saśaktikam āvāhayāmi /

pūrvādidikṣu
oṃ indrāya namaḥ indram āvāhayāmi /
oṃ agnaye namaḥ agnim āvāhayāmi /

[89] Text: SPS pp. 99–125.
[90] Cf. chart on pp. 102–103 for the items which correspond to the numbers.
[91] Read *mana–īpsita*°.
[92] ṚV 9.17.4.
[93] TS 1.8.4.1 b.

oṃ yamāya namaḥ yamam āvāhayāmi /
oṃ nirṛtaye namaḥ nirṛtim āvāhayāmi /
oṃ varuṇāya namaḥ varuṇam āvāhayāmi /
oṃ vāyave namaḥ vāyum āvāhayāmi /
oṃ somāya namaḥ somam āvāhayāmi /
oṃ īśānāya namaḥ īśānam āvāhayāmi /

iti dikpālān āvāhya tatraiva pūrṇapātre

pūgīphale akṣatān akṣatapuñje vā samarpayāmi /
oṃ sūryāya namaḥ sūryam āvāhayāmi /
oṃ somāya namaḥ somam āvāhayāmi /
oṃ bhaumāya namaḥ bhaumam āvāhayāmi /
oṃ budhāya namaḥ budham āvāhayāmi /
oṃ bṛhaspataye namaḥ bṛhaspatim āvāhayāmi /
oṃ śukrāya namaḥ śukram āvāhayāmi /
oṃ śanaiścarāya namaḥ śanaiścaram āvāhayāmi /
oṃ rāhave namaḥ rāhum āvāhayāmi/
oṃ ketave namaḥ ketum āvāhayāmi /

iti navagrahān āvāhya /

oṃ bhūr bhuvaḥ svaḥ varuṇādyāvāhitadevatābhyo namaḥ
sarvopacārārthe gandhākṣatapuṣpaṃ samarpayāmi /
haridrāṃ kuṅkumaṃ saubhāgyadravyaṃ samarpayāmi /
dhūpaṃ samarpayāmi /
dīpaṃ darśayāmi /
naivedyaṃ samarpayāmi /
namaskaromi /
anena kṛtapūjanena varuṇādyāvāhitadevatāḥ prīyantām //

With [the *mantra*]
"It hastens to the pitchers, poured upon the sieve it waxes strong at sacrifices through the lauds."

he sets the vessel on the rice, fills water into the vessel [and] throws sandalwood paste, unbroken rice, flowers, *dūrvā* blades, mango twigs, an areca nut and [a piece of] gold into it.

With [the *mantra*]

Oṃ. "O ladle, fly away filled, and well filled do thou fly back; like wares, O Śatakratu, let us barter food and strength."[94]

he sets the *pūrṇapātra* on the vessel.

I invoke in [this] areca nut Varuṇa with [all] limbs, with attendants, armed, with power.
Oṃ. Salutation to Indra, I invoke Indra.
Oṃ. Salutation to Agni, I invoke Agni.
Oṃ. Salutation to Yama, I invoke Yama.
Oṃ. Salutation to Nirṛti, I invoke Nirṛti.
Oṃ. Salutation to Varuṇa, I invoke Varuṇa.
Oṃ. Salutation to Vāyu, I invoke Vāyu.
Oṃ. Salutation to Soma, I invoke Soma.
Oṃ. Salutation to Īśāna, I invoke Īśāna.

Having [thus] invoked the guardians of the directions in the directions beginning from the east [he invokes the heavenly bodies] in this *pūrṇapātra*:

I offer to [each] areca nut or to the heap of unbroken rice (on which the areca nuts are placed) grains of unbroken rice.
Oṃ. Salutation to the sun, I invoke the sun.
Oṃ. Salutation to the moon, I invoke the moon.
Oṃ. Salutation to Mars, I invoke Mars.
Oṃ. Salutation to Mercury, I invoke Mercury.
Oṃ. Salutation to Jupiter, I invoke Jupiter.
Oṃ. Salutation to Venus, I invoke Venus.
Oṃ. Salutation to Saturn, I invoke Saturn.
Oṃ. Salutation to Rāhu, I invoke Rāhu.
Oṃ. Salutation to Ketu, I invoke Ketu.

Having [thus] invoked the nine heavenly bodies [he speaks:]
Oṃ. *Bhūḥ bhuvaḥ svaḥ*. Salutation to the invoked deities beginning with Varuṇa.
[As a substitute] for all services I offer sandalwood paste, unbroken rice and a flower.
I offer turmeric, *kuṅkuma*, substances of [signifying] good fortune.
I offer incense.
I show a lamp.

[94] Translation by KEITH.

I offer food.
I prostrate.
May the invoked deities beginning with Varuṇa be pleased by this completed worship.

0.14 Meditation verse ⟨*dhyāna*⟩

dhyāyet satyaṃ guṇātītaṃ guṇatrayasamanvitam |
lokanāthaṃ trilokeśaṃ kaustubhābharaṇaṃ harim ||
'nīlavarṇaṃ pītavāsaṃ[95] *śrīvatsapadabhūṣitam |*
govindaṃ gokulānandaṃ brahmādyair api pūjitam ||

One should meditate on Hari who does not fail, who is beyond the [span of the three] qualities (= *sattva*, *rajas*, *tamas*) [but at the same time] is endowed with the triad of qualities, the protector of people, the lord of the three worlds, who is adorned with the *kaustubha* [jewel]; who is of dark colour, wears a yellow garment, who is adorned [on his chest] with the footmark [named] *śrīvatsa*, Govinda, the joy of [the village] Gokula, he who is worshipped even by [gods] like Brahman.

Items 1.1.–3.2

Sarasvatīpūjā (i.e. a short worship of the book containing the *satyanārāyaṇakathā* and worship of Vyāsa to whom the Purāṇas are ascribed)

Brāhmaṇapūjā[96]

2. Ṛṣipañcamīvrata

In the Ṛṣipañcamīvrata the seven seers (*sapta-ṛṣi*), viz. Kaśyapa, Atri, Bharadvāja, Viśvāmitra, Gautama, Jamadagni, Vasiṣṭha (and his wife Arundhatī) are worshipped, who have also been identified with the stars of the constellation Ursa Major.[97] The seven seers are regarded as being the founders of the seven main lineages (*gotra*)[98] of the Āryas. They are thought to be not of human origin.[99]

The *vrata* is to be performed on the fifth day of the bright half of the

[95] Read °*vāsasaṃ*.
[96] Cf. pp. 197 ff.
[97] For lists of seers and mythological traditions connected with them cf. MITCHINER (1982). For iconographic representations cf. SIVARAMAMURTI (1981).
[98] For their relation to the *gotra* system cf. MITCHINER (1982), pp. 79–134.
[99] Cf. BhG 10.6: "The seven mighty seers of old, likewise the Manus four, sharing in my mode of being, were born [the children] of my mind; from them [arose] these creatures in the world." (Translation by ZAEHNER).

month *bhādrapada.*[100] It is described in various digests of *dharmaśāstra*, like Hemādri's Caturvargacintāmaṇi, Vratakhaṇḍa pt. 1, pp. 568,18–572,9, Anantadeva's Saṃvatsaradīdhiti pp. 216,8–220,29 (quoting Hemādri, further Brahma–Purāṇa, BhavP) and many late *nibandha* works. Hemādri quotes the story of the first performance of the *vrata* (*vratakathā*)[101] from the Brahmāṇḍa–Purāṇa:

Sitāśva asks god Brahman for a *vrata* which can destroy the evil one has accumulated. Brahman tells the following story: The Brahmin couple Utaṅka and Suśīlā has a daughter who becomes a widow soon after her marriage. Once, while she is sleeping, she is transformed into a heap of worms. Her father finds the reason of this transformation through meditation: In her seventh life (counting back from the present one) she did not keep away from handling kitchen utensils and cooking pots during the time of her monthly course, and thus polluted them. The only way to have her regain human form is to perform the Ṛṣipañcamīvrata in the following manner and dedicate the merit of the performance to her: After taking bath in a river one should bath the idols of the seers with the five nectars and worship them with the usual items, food and *arghya* offerings[102]. Finally one has to listen to the above mentioned story (*vratakathā*). On this day one should live on vegetables grown on untilled land and observe chastity.

Another story[103] connected with this *vrata* occurs in the VR pp. 260,30–263,9 (quoting Bhaviṣyottara–Purāṇa) and Vratārka fol. 88a.7–90b.3:

A certain Brahmin named Sumitra and his wife Jayaśrī live in Vidarbha. Because the woman defiles the cooking pots during her monthly course she is reborn as a bitch and her husband as an ox. The *vrata* is a means to make them regain human form. The person who wants to perform it has to brush his teeth in the morning with a twig of the *apāmārga*[104]

[100] There is, however, a controversy about the exact date. Cf. KANE 5, p. 151.

[101] This story is also quoted in the Saṃvatsaradīdhiti. Since the text of the edition of Hemadrī's work is partly corrupt the quote in the Saṃvatsaradīdhiti has been consulted as well.

[102] At the end of most *vratas arghya* offerings have to be given in addition to the one *arghya* occurring at the beginning of the *ṣoḍaśopacārapūjā* (cf. 1.4).

[103] This story is translated on pp. 215–216.

[104] Sticks of the *apāmārga* (Skt.; Mar. *āghāḍā*) are recommended for cleaning one's teeth, e.g. Viṣṇusmṛti 61.14. The name *apāmārga* "the one who wipes off" (cf. GONDA [1955], p. 79) suggests the driving away of the manifestations of the evil (GONDA [1980 b], p. 17).

shrub and wash his hair with powdered sesame seeds and powder of the myrobalan fruit.

A Mar. version of the same story with minor variations is popularly known as *ṛṣipañcamīcī kahāṇī* and forms part of a collection of *vrata* stories (*kahāṇī*)[105]. To give an example of this kind of literature, which has its own peculiar style this *kahāṇī* is translated here.

Ṛṣipañcamīcī kahāṇī[106]

Listen to your story, great seers.

There was a big town. There lived a Brahmin. He, on his part, lived happily, doing agricultural work. Then what happened one day? His wife was menstruating, the pollution spread in the house uncontrolled. What happened because of this defect? Her husband became an ox in the next life. The woman, on her part, was born as a bitch. [It was] a miracle of god. They were both in their son's house. He was very religious. He performed the worship of gods and did charitable deeds, he performed the *śrāddha* and *pakṣa* rites. He cared for the Brahmins who visited him.

One day a *śrāddha* was due in his house. He told his wife: "Today is my father's *śrāddha*. Prepare *khīr* and *purī*." She was very devoted to her husband. She cooked some vegetables, [prepared] some salads (*kośiṃbīr*). She prepared *khīr* and *purī*. Just then what was the disaster that happened? The pot with the *khīr* was left uncovered. A serpent cast its venom in it. The bitch saw this. She thought in her mind: "The Brahmins (who are invited for the *śrāddha*) will eat the *khīr* and die. The sin of killing the Brahmins will fall on the son." Therefore she got up. Rushing [there] immediately she touched the pot of *khīr*. The Brahmin's wife got angry. She took a burning firebrand and hit the bitch [with it] at the waist. She discarded the cooked food. Again she cooked food. The Brahmins were fed. She did not even offer the left–overs to the bitch. [The bitch] had to fast the whole day. The night came, then she went to her husband, that means to the ox and began to weep bitterly. The ox asked her for the reason. She said: "I am hungry. Today I had no food, no water. A serpent cast venom in the pot of *khīr*, I happened to see this. I touched the pot lest the Brahmins would die. My daughter–in–law got angry. Taking a burning firebrand she broke my waist [with it]. My whole body aches. What can I do about it?" The ox replied: "In the previous life you spread the pollution of the menstruation in the house. That affected me. Because of this defect

[105] For this collection cf. p. 197.

[106] Text: Subodh kahāṇyā pp. 59–61.

I became an ox. Today my son yoked me to the plough. Tying a nose-briddle at my mouth he beat me. I, too, am hungry today. His *śrāddha* came to naught."

This talk was heard by the son. Getting up immediately he came outside. He gave grass to the ox. He gave food to the bitch, to both he gave plenty of water for drinking. In his mind he was much grieved.

The next day he got up [early] in the morning [and] went into the deep forest. There he saw a gathering of seers. He made a prostration before them with eight limbs. The seers asked him: "Why are you so worried?" The son said: "My father has been born as an ox and my mother has been born as a bitch. I am worrying about how they could be released. Kindly tell me a way." Then the seers said: "Perform the Ṛṣipañcamīvrata. How is this *vrata* to be performed? There comes the month *bhādrapada* [and] there comes [in this month] the fifth day of the [bright] half. What is to be done on that day? Right in the afternoon one should go to the river; make a prayer to the *āghāḍā* (shrub); clean one's teeth with a twig of it. One should get the seed of the myrobalan powdered, get sesame seeds crushed, apply [both] to one's hair, then one should bath, wear clean clothes. Then one should go to a good (i.e. sacred) place. One should worship the seven seers together with Arundhatī. One should perform this for seven years. Finally one should perform the concluding ceremony. What results from this *vrata*? The defect of menstruation is removed. One is relieved from evil. It fetches the [same amount of] merit [as does] bathing in several holy rivers. It fetches the [same amount of] merit [as does] giving of various kinds of charitable gifts. It accomplishes what is desired in one's heart."

The son performed this *vrata*. The merit of it he gave to his parents. What was the result of this merit? The defect of the menstrual blood was removed. From the sky a vehicle came down. He who had been an ox became a handsome man. She who had been a bitch became a beautiful woman. Both sat in the vehicle and went to heaven.

The son's object was achieved. So should be yours and ours. This [long] story of [originally] sixty words[107] is complete [in this short version] within five (= a few) words.

The Saṃvatsaradīdhiti which mainly follows Hemādri gives further details of the performance of the *vrata*. One should worship the seers and Arundhatī in the form of eight knots made of *darbha* grass; live on vegetables which come from unploughed land; observe chastity during the night. For the concluding ceremony (*udyāpana*) one should invite seven teachers,

[107] Mar. *uttar* – speech, discussion.

worship seven idols of the seers, offer oblations into the fire (*homa*) and donate seven cows to the teachers. This *vrata* should be continued for seven years. The text further quotes peculiarities as described in the BhavP.

Accordingly one should draw a *sarvatobhadra*[108] to serve as a seat (*āsana*) for the vessel (*kalaśa*) bearing the idols of the seven seers.

The current *pūjā* in Mahārāṣṭra is mainly performed by women[109] whose monthly course has stopped as a kind of atonement (*prāyaścitta*) for offences committed previously during that time.

Menstruating women are traditionally considered impure and have to remain isolated in a particular place of the house for four days. They are not allowed to cook and are not to be touched by their husbands.[110] Although the *vrata* promises to remove all evil one has committed, in current practice it is performed only with the above mentioned aim in mind. The mode of *pūjā* current in Mahārāṣṭra deviates in several points from the description in older sources: The seers and Arundhatī are invoked in areca nuts (cf. illustration 38) or in stones from the river Tuṅgabhadrā (the latter ones are worshipped until the concluding ceremony of the *vrata* in the eighth year) which are placed on heaps of rice. At least in Mahārāṣṭrian practice knots of *darbha* grass symbolising the seers are not used. There is further no employment of a vessel (*kalaśa*) as seat for the seers.

The number seven is of special importance in this *vrata*. In the story told by Hemādri it was during the seventh life counting back from the present one that the woman defiled the cooking utensils. The number of seers is seven (Arundhatī, not a seer herself, being the eighth object of worship). According to the Saṃvatsaradīdhiti seven Brahmins are to be invited for the concluding ceremony (*udyāpana*) and seven cows are to be given to them. The *vrata* should continue for seven years.

It is interesting to note that even today people who perform this *vrata* do not eat anything which has been produced by ploughing the land, like

[108] Cf. fn. 194 on p. 61.

[109] Occasionally it is performed by couples, as an offence committed by the wife also affects the husband.

[110] Cf. Kane 2, pp. 802ff. for *rajasvalādharmāḥ*, further Abbott (1932), pp. 499ff. and Winternitz (1920), p. 40. VR p. 260,19–25 (quoting Bhaviṣyottara-Purāṇa) makes an attempt to explain the reason for the impurity of women: After Indra had committed the sin of killing a Brahmin by his killing of Vṛtra, he deposited his sin in four places: 1. fire – the first flames of which are mixed with smoke, 2. rivers – the water of which is polluted by the first rains of the rainy season, 3. mountains – on top of which trees exuding sticky gum grow and 4. women who are menstruating. For a similar story cf. already TS 2.5.1.2–4; cf. also Krick (1982), pp. 510ff.

rice etc., on that day. This is to show respect to oxen, ploughing being done in India mostly with oxen yoked to ploughs. It had been told in the second *vratakathā* that the husband whose wife defiled the cooking pots was reborn as an ox and had to suffer ill–treatment on the day of his *śrāddha*. However, the Saṃvatsaradīdhiti which omits this story, also prohibits the consumption of anything produced by ploughing the land. Here the idea seems to be that the performer of the *vrata* should imitate the mode of life of the ancient seers, who gathered fruits and roots[111] to live on and did not cultivate land in order to avoid forms of injury to living beings (*hiṃsā*).

A similar *pūjā* of the seven seers and Arundhatī is performed by the Ṛgvedins when they renew their sacred threads in the month of *śrāvaṇa*. The following gives the sequence of items offered in this *pūjā* and extracts important *mantra*s which do not occur in the regular *ṣoḍaśopacārapūjā*. As this *pūjā* is not included in the ṚVBKS, the SDS, a popular source has been consulted.

Text of the Current Pūjā of the Ṛṣipañcamīvrata[112]

The *pūjā* is a *ṣoḍaśopacārapūjā* with certain peculiarities: At the beginning a small portion of the five products of the cow (*pañcagavya*), i.e. milk, curd, butter, liquid and solid excreta, mixed together, has to be eaten for purification.

Items 0.1–0.4

0.5 Declaration ⟨*saṃkalpa*⟩

. . .[113]⌐*iha janmani janmāntare ca jñānato 'jñānato vā rajasvalāvasthāyāṃ kṛtasaṃparkajanitadoṣaparihārārtham arundhatīsahitakaśyapādisaptarṣi-prītidvārā śrīparameśvaraprītyarthaṃ pūjanam ahaṃ kariṣye* /⌐[113]

. . . I shall perform *pūjā* for the satisfaction of the noble highest Lord to remove, through the grace of the seven seers, Kaśyapa and others, together with Arundhatī, the evil which was caused by bodily contact made in the state of the monthly course knowingly or unknowingly, in this life and in another [past] life.

[111] E.g. Mbh 9.47.29 cd and 9.47.38 ab; for the mode of life of the *ṛṣis* cf. MITCHINER (1982), p. 191. Similarly the *vānaprastha* should collect fruits and roots (cf. Kūrma–Purāṇa 2.27.4) and should not eat products of agriculture (cf. Kūrma–Purāṇa 2.27.13).

[112] Text SPS pp. 58–71.

[113] Cf. VR p. 255,2–4.

Item 0.6

Ṣoḍaśopacārapūjā of Gaṇapati in the form of an areca nut

Items 0.7–0.13

0.14 Meditation verse ⟨*dhyāna*⟩

[114]⌐*mūrtaṃ brahmaṇyadevasya brahmaṇas teja uttamam* /
sūryakoṭipratikāśam ṛṣivṛndaṃ vicintaye //⌐[114]

I think of the assemblage of seers, which resembles crores of suns, [the assemblage], which is the highest splendour incarnate of Brahman, a deity patronizing the Brahmins.

1.1 Invocation ⟨*āvāhana*⟩

kaśyapaḥ sarvalokeśaḥ sarvadeveṣu saṃsthitaḥ /
narāṇāṃ pāpanāśāya[115] *ṛṣirūpeṇa tiṣṭhati* // (1)
śrīkaśyapāya namaḥ / *kaśyapam āvāhayāmi* /

atraye ca namas tubhyaṃ sarvabhūtahitaiṣiṇe /
taporūpāya satyāya brahmaṇe 'mitatejase // (2)
śrī–atraye namaḥ / *atrim āvāhayāmi* /

bharadvāja namas tubhyaṃ sadā dhyānaparāyaṇa /
mahājaṭila dharmātmā pāpaṃ haratu me sadā // (3)
śrībharadvājāya namaḥ / *bharadvājam āvāhayāmi* /

viśvāmitra namas tubhyaṃ balin makhamahāvrata[m] /
adhyakṣīkṛtagāyatrītaporūpeṇa saṃsthita[m] // (4)
śrīviśvāmitrāya namaḥ / *viśvāmitram āvāhayāmi* /

gautamaḥ sarvabhūtānāṃ ṛṣīṇāṃ ca mahāpriyaḥ /
śrautānāṃ karmaṇāṃ caiva saṃpradāyapravartakaḥ // (5)
śrīgautamāya namaḥ / *gautamam āvāhayāmi* /

jamadagnir mahātejās tapasā jvalitaprabhaḥ /
lokeṣu sarvasiddhyarthaṃ sarvapāpanivartakaḥ // (6)
śrījamadagnaye namaḥ / *jamadagnim āvāhayāmi* /

namas tubhyaṃ vasiṣṭhāya lokānāṃ varadāya ca /
sarvapāpapraṇāśāya sūryānvayahitaiṣiṇe // (7)
śrīvasiṣṭhāya namaḥ / *vasiṣṭham āvāhayāmi* /

[114] Cf. Saṃvatsaradīdhiti p. 216,27–29 and VR p. 255,18–19 for this verse.

[115] Lack of *saṃdhi*.

arundhati namas tubhyaṃ mahāpāpapraṇāśini /
pativratānāṃ sarvāsāṃ dharmaśīlapravartake[116] // (8)
śrī-arundhatyai namaḥ / arundhatīm āvāhayāmi /

Kaśyapa, the lord of all people resides among all gods; in order to remove the evil of human beings he stays in the form of a seer. (1)
Salutation to the noble Kaśyapa. I invoke Kaśyapa.

Also salutation to you, to Atri, who wish good to all beings, whose form is austerity, who are true, are a Brahmin with infinite splendour. (2)
Salutation to the noble Atri. I invoke Atri.

Bharadvāja, salutation to you, always absorbed in meditation, great ascetic; may the pious one always remove my evil. (3)
Salutation to the noble Bharadvāja. I invoke Bharadvāja.

Viśvāmitra, salutation to you, O powerful one, great performer of sacrifices, who have seen the *gāyatrī* [verse], who stand out in the form of austerity. (4)
Salutation to the noble Viśvāmitra. I invoke Viśvāmitra.

Gautama is very dear to all beings and seers and is the originator of the tradition of sacrificial ceremonies. (5)
Salutation to the noble Gautama. I invoke Gautama.

Jamadagni, who has great splendour, whose lustre flares up through austerity, removes all evil residing in people for the achievement of all objects. (6)
Salutation to the noble Jamadagni. I invoke Jamadagni.

Salutation to you, Vasiṣṭha, the boon-giver of people, to you who are death for all evil, who are the well-wisher of the solar race. (7)
Salutation to the noble Vasiṣṭha. I invoke Vasiṣṭha.

Arundhatī, who remove great evil, salutation to you, who are the originator of duties and [good] conduct of all those [women] who are devoted to their husbands. (8)
Salutation to the noble Arundhatī. I invoke Arundhatī.[117]

[116] Ungrammatical for °*tike*.

[117] The seers may also be invoked with the following Vedic *mantras* instead: Kaśyapa with ṚV 9.114.2, Atri with ṚV 5.78.4, Bharadvāja with ṚV 6.25.9, Viśvāmitra with ṚV 10.167.4, Gautama with ṚV 1.78.1, Jamadagni with ṚV 3.62.18, Vasiṣṭha with ṚV 7.33.11, Arundhatī with ṚVKh 10.85.5.

Items 1.2–2.8

Pūjā with Leaves and Flowers ⟨*patrapūjā*⟩[118]

Items 2.9–2.18

Arghya[119]

Items 3.1–3.2

Brāhmaṇapūjā[120], *vāyana*

3. Anantacaturdaśīvrata

On the fourteenth day[121] of the bright half of the month *bhādrapada* the snake Ananta – identified with Viṣṇu whose bed it is – is worshipped by many. This *vrata* is supposed to fulfil all desires and remove evil. It is one of the current festivals and *vratas* connnected with snake worship.

The *kathā* connected with this *vrata* as quoted by Hemādri[122] (source not indicated) runs as follows:

Kṛṣṇa communicates to Yudhiṣṭhira this *vrata* (cf. illustration 40) which dispels all evil and identifies himself with Ananta ("infinite"), the object of worship in this *vrata*.

The Brahmin couple, Sumantu and Dīkṣā has a daughter named Śīlā. After Dīkṣā's death Sumantu marries Karkaśā, whose character is evil. Śīlā is married to Kauṇḍinya. While leaving for her husband's house she happens to see a group of women worshipping Ananta on the fourteenth day of the month *bhādrapada*. The women instruct her in the mode of worship and tie a string to her wrist, which is the sign of Ananta. Through Ananta's grace Śīlā's poor dowry which she is carrying along with her in a box is transformed into a collection of precious goods. However, her husband tears off the string from her wrist and throws it into the fire. Because of this guilt he loses his property. Realizing his mistake he leaves home in search of Ananta. Finally he meets Ananta disguised as an old Brahmin. Ananta reveals his divine form having Viṣṇu's attributes. He

[118] Cf. p. 196.

[119] Cf. n. 102 on p. 214.

[120] Cf. pp. 197–199.

[121] For a discussion of the exact time for the performance of the *vrata* cf. works on *dharmaśāstra*, especially VR.

[122] Caturvargacintāmaṇi, Vratakhaṇḍa pt. 2, pp. 26,1–41,3; Saṃvatsaradīdhiti p. 258,1 ff. narrates the story with a long introduction which is not fully quoted by Hemādri.

advises Kauṇḍinya to observe the Anantacaturdaśīvrata for fourteen years, promises offspring and liberation to him and his wife.

Different traditions are found in old and modern texts regarding the mode of performance of the *pūjā*. Agni–Purāṇa 192.7–10 briefly states that an idol of Ananta made of *darbha* grass, placed on a vessel filled with water, should be worshipped on the banks of a river, i.e. a place where natural purity is found. The food offering consists of cakes made of rice flour of which one half is later given to the Brahmin priest. After the *vratakathā* has been read a string, the sign of Ananta, which has been worshipped with *mantras* is tied to the wrist or round the neck. Hemādri p. 29,13–30,5 gives a similar description to the one found in Agni–Purāṇa. The string is said to have fourteen knots[123] and should be tied to the left arm[124]. After the *pūjā* the *vratakathā* is read. According to these sources the objects of worship of this *vrata* are the snake Ananta made of *darbha* grass and a string which represents Viṣṇu (also called Ananta).

The current *pūjā* in Mahārāṣṭra mainly follows the way of worship as prescribed by the VR of Viśvanātha (about 1736 A.D.). This is a *ṣoḍaśopacārapūjā* with three main objects of worship:

1. The sacred river Yamunā,
2. The snake Śeṣa,
3. Ananta (= Viṣṇu) in the form of a string (*doraka*) (cf. illustration 39 and 40 for these objects of worship).

The river Yamunā is invoked in the water of the vessel (*kalaśa*), which serves as a seat for Śeṣa and Ananta. The Vedic *mantra* employed here (ṚV 10.75.5) from a hymn to the rivers praises Yamunā together with other rivers. It is commonly employed for invoking holy rivers in a vessel. In this *pūjā* Varuṇa is not invoked as usual as deity of the water. On top of the vessel filled with water a shallow dish (*pūrṇapātra*) is placed, on which the snake Śeṣa (made of twisted *darbha*[125] grass) is placed. This snake is also called Ananta. From mythology the snake Ananta is known as support of

[123] In Saṃvatsaradīdhiti p. 257,19–21 these knots are said to represent fourteen deities.

[124] Saṃvatsaradīdhiti specifies: To the left arm of a woman and the right arm of a man.

[125] From the pure *darbha* or *kuśa* grass "substitutes" of persons or idols are prepared. Thus in the *śrāddha* rites an absent Brahmin can be substituted by a "Brahmin made of *kuśa* grass" (cf. SHASTRI [1963], pp. 230–231). A figure of *kuśa* grass is burnt in place of a person who is assumed to have died abroad (SHASTRI, pp. 346–347). The substitutes of the seven seers and Arundhatī are eight knots made in *darbha* grass according to Saṃvatsaradīdhiti p. 216,18–19.

the earth which it carries on one of its thousand heads.[126] A string – the symbol of a snake, to which it resembles in form, as identified with Viṣṇu – is placed in front of or on the *darbha* snake, and both are infused with life (*prāṇapratiṣṭhā*)[127]. Finally this string with fourteen knots is tied to the worshipper's wrist or round the neck (cf. illustration 41). Modern sources state that the string which is worn at the wife's wrist is worshipped as Anantī (= Ananta's wife) or *lakṣmīdoraka* ("thread of Lakṣmī"), and the husband's string as Ananta. In the current practice Anantī is a simple string without knots.

A similar symbolism (string–snake) is found in Kālidāsa's Śakuntalā (7th act): Śakuntalā's son has an amulet[128] tied to his wrist, which when touched by anyone except his parents or himself, is transformed into a snake which bites. The use of threads and strings with knots or amulets attached to them for protection is very common in India. It is well known from the festival *rakṣābandhana*[129]. The threads and strings form a barrier which demons cannot cross.

The old string which has been preserved[130] from the previous year's *pūjā* is handed over to the officiating priest. The performance of the *anantapūjā* cannot be started by a devotee according to his own will but has to come to him in some way. Sometimes the priest who is the receiver of the old strings distributes these to people, a custom which guarantees a wide circulation of the *vrata*. The devotee who thus happens to "find" the Ananta continues the tradition of this *vrata* which thus is believed to be *an–anta* ("without end"). The number fourteen is of special importance in the *vrata* and occurs several times, in connection with the years of performance of the *vrata*, the number of knots in Ananta, the number of vegetables and porous cakes offered for *naivedya*, and the number of rupees to be offered as *dakṣiṇā* to the priest.

The old texts do not mention the worship of the river Yamunā in connection with the Anantavrata. They further do not distinguish between

[126] Cf. BhP 5.25.2.

[127] For the *prāṇapratiṣṭhā* cf. 191 ff.

[128] *Rakṣākaraṇḍaka* – a kind of locket with a box containing the herb *aparājitā*.

[129] *Rakṣābandhana* is celebrated on the full moon day of the month of *śrāvaṇa* (cf. DhS p. 127,9–19). For the use of bandages cf. also DIEHL (1956), pp. 251–253; UNDERHILL (1921), pp. 131–134 ("knoted thread worship"). During the marriage ceremony husband and wife tie a thread to each other's wrist (*kautukabandhana* / *kaṅkaṇabandhana*); cf. KANE 2, p. 536 and Dharmakośa 3, pp. 1877–1881.

[130] It is supposed to be worn continuously for one year; in practice it is, however, preserved in a box for the next year. Cf. also ABBOTT (1932), p. 444.

the snake Śeṣa and Ananta (= Viṣṇu) as objects of *pūjā*. Whereas the *pūjā* described by them is mainly a snake worship, the snake (now specified as Śeṣa, which is "only" the support of Viṣṇu) loses its importance as the main object of worship in the current *pūjā* and is subordinated to the worship of Ananta (= now Viṣṇu). Relations between the three objects of worship can be established on account of Purāṇic stories connected with them.

A connection between the river Yamunā, the snake Śeṣa (also known as Ananta) and Viṣṇu can be established on the basis of a statement found in the meditation verse of the following *pūjā* text (*śeṣapūjā*): Śeṣa lives in Yamunā. Harivaṃśa 70.8ff. and BhP 10.39.44–55 narrate that Akrūra worshipped the thousand-headed snake Ananta in the pool of the Yamunā which is regarded as the entrance to the world of snakes. Ananta who is Viṣṇu's devotee is described as clad in a dark blue garment and as carrying a plough in one hand.[131] In his lap Viṣṇu is seated. A certain general connection between Yamunā, Śeṣa and Viṣṇu is given by the fact that Kṛṣṇa and Baladeva (Balarāma) are said to have spent their childhood on the banks of this river. Balarāma is sometimes considered to be an incarnation of Śeṣa and is represented as wearing blue garments and holding a plough as his weapon. The form of Yamunā's vehicle, the tortoise, was once chosen by Viṣṇu as an *avatāra*. A close connection between Śeṣa and Ananta (= Viṣṇu) is already visible from the name Ananta which was originally the name of the snake, Viṣṇu's bed, and was then transferred to Viṣṇu himself and is thus applicable to both. Śeṣa is "an incarnation or transformation of Nārāyaṇa who is, however, also said to sleep upon this reptile."[132] "Thus, Viṣṇu sleeps on Śeṣa and Viṣṇu is Śeṣa, Śeṣa is a form of the Supreme Being."[133] The snake has become an inseparable part of the deity who sleeps on it.

Text of the Current Pūjā of the Anantacaturdaśīvrata[134]

Items 0.1–0.4

0.5 Declaration ⟨*saṃkalpa*⟩

... [135-]*mayā ācaritasya anantavratasya saṃpūrṇaphalāvāptidvārā śrīmad-anantadevatāprītyartham ... śrīmadanantapūjāṃ kariṣye* |[-135]

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[131] Cf. also BhP 5.25.7; the story is summarized by Vogel (1926), pp. 91ff.
[132] Gonda (1954a), p. 151.
[133] Ibid. p. 152.
[134] Text: SPS pp. 72–96.
[135] Varṣakriyākaumudī p. 324,14–16 reads: ... *sarvapāpapramocanadāridrya-*

... I shall perform the *pūjā* of the noble Ananta for the satisfaction of the noble deity Ananta indicated by the achievement of the complete fruit of the Anantavrata that is practiced by me ...

Item 0.6

Ṣoḍaśopacārapūjā of Gaṇapati in the form of an areca nut

Items 0.8–0.13 (0.7 missing)

1. Yamunāpūjā

0.5 Declaration ⟨*saṃkalpa*⟩

0.14 Meditation ⟨*dhyāna*⟩

[136-]*lokapālastutāṃ devīm indranīlasamudbhavām* |
yamune tvām aham dhyāye[137] *sarvakāmārthasiddhaye* ||[-136]
yamunāyai namaḥ | *dhyāyāmi* |

Yamunā, for the achievement of the objects of all desires I meditate on you, who are praised by the guardians of the world, deity, who were born from a sapphire.
Salutation to Yamunā. I meditate.

1.1 Invocation ⟨*āvāhana*⟩

oṃ [138-]*imaṃ me gaṅge yamune sarasvati*
śutudri stomaṃ sacatā paruṣṇy ā |
asiknyā marudvṛdhe vitastayā
'rjīkīye śṛṇuhy ā suṣomayā ||[-138]
[139-]*sarasvati namas tubhyaṃ sarvakāmapradāyini* |
āgaccha devi yamune vratasaṃpūrtihetave ||[-139]
śrīyamunāyai namaḥ |
asmin kalaśe yamunām āvāhayāmi |

Oṃ. "Favour ye this my laud, O Gaṅgā, Yamunā, O Śutudrī, Paruṣṇī and Sarasvatī: With Asiknī, Vitastā, O Marudvṛdhā, O Ārjīkīyā with Suṣomā hear my call."

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nāśanasarvakāmopabhogataduttaraviṣṇulokāvāptikāmaś caturdaśavarṣasamāpyaṃ śrīmadanantavrataṃ kariṣye |
[136] Cf. VR p. 700,1–2.
[137] Ungrammatical for *dhyāyāmi*.
[138] ṚV 10.75.5.
[139] For this verse cf. VR p. 700,3.

Sarasvatī, salutation to you, fulfiller of all desires, come, O goddess Yamunā, for the completion of the *vrata*.
Salutation to Yamunā. I invoke Yamunā in this vessel.

Items 1.2–2.8

Aṅgapūjā[140]

Nāmapūjā[141]

Items 2.9–3.2

2. Śeṣapūjā

yamunākalaśopari pūrṇapātraṃ nidhāya tasyopari saptaphaṇāyutaṃ śeṣaṃ saṃsthāpya pūjayet /

Having set the *pūrṇapātra* on the vessel of Yamunā [and] having established [the snake] Śeṣa with seven hoods on it, one should worship.

0.14 Meditation verse ⟨*dhyāna*⟩

[142]⁻*brahmāṇḍādhārabhūtaṃ ca yamunāntaravāsinam* /
phaṇāsaptasamāyuktaṃ[143] *dhyāye 'nantaṃ haripriyam* //⁻[142]

I meditate on (the snake) Ananta who is dear to Hari, who is endowed with seven hoods, who is the support of the world and lives inside the Yamunā (river).

1.1 Invocation ⟨*āvāhana*⟩

[144]⁻*śeṣaṃ saptaphaṇāyuktaṃ kālapannaganāyakam* /
anantaśayanārthaṃ tvāṃ bhaktyā hy āvāhayāmy aham //⁻[144]
asyāṃ darbhapratimāyāṃ śrīśeṣāya namaḥ śeṣam āvāhayāmi /

I invoke Śeṣa, who has seven hoods, is the leader of the black snakes, [I invoke] you with devotion as Ananta's bed.
Salutation to the noble Śeṣa in this *darbha* idol. I invoke Śeṣa.

[140] Cf. p. 195.
[141] I.e. worship with a litany of names.
[142] Cf. VR p. 701,14–15.
[143] Ungrammatical for °*saptaka*°.
[144] Cf. VR p. 701,15–16.

Items 1.2–2.8

Pūjā of the Limbs of the Idol ⟨*aṅgapūjā*⟩[145]

Items 2.9–3.2

3. Anantapūjā

Prāṇapratiṣṭhā of Ananta in the form of a string[146]

0.14 Meditation verse ⟨*dhyāna*⟩

[147]⁻*pītāmbaradharaṃ devaṃ śaṅkhacakragadādharam* /
alaṃkṛtasamudrasthaṃ viśvarūpaṃ vicintaye //⁻[147]

I think of the god who wears a yellow garment, who holds conch, discus and club, who is adorned [and] stays in the ocean [and] has the form of the universe.

1.1 Invocation ⟨*āvāhana*⟩

sahasraśīrṣā puruṣaḥ sahasrākṣaḥ sahasrapāt /
sa bhūmiṃ viśvato vṛtvā 'ty atiṣṭhad daśāṅgulam //
[148]⁻*āgacchānanta deveśa tejorāśe jagatpate* /
imāṃ mayā kṛtāṃ pūjāṃ gṛhāṇa puruṣottama //⁻[148]
śrīmadanantāya namaḥ / *asmin caturdaśagranthiyutadorake anantam āvāhayāmi* /

"A thousand heads hath Puruṣa, a thousand eyes, a thousand feet. On every side pervading earth he fills a space ten fingers wide."
Come, Ananta, lord of the gods, mass of splendour, lord of the world, highest *puruṣa*, accept this *pūjā* which is performed by me.
Salutation to the noble Ananta. I invoke Ananta in this string of fourteen knots.

Items 1.2–2.8

Granthipūjā (*pūjā* of the [fourteen] knots)

Aṅgapūjā[149]

[145] Cf. n. 140 above.
[146] Cf. pp. 191 ff. for the *prāṇapratiṣṭhā*.
[147] Cf. Saṃvatsaradīdhiti p. 255,7–8 and VR p. 703,3–4.
[148] Cf. Saṃvatsaradīdhiti p. 255,9–10; Varṣakriyākaumudī p. 328,4–5 and VR p. 703,4–5.
[149] Cf. n. 140 above.

Patrapūjā[150]

Puṣpapūjā[151]

Items 2.9–3.1

Binding of the String ⟨*doraka*⟩

[152]⌐*ananta saṃsāramahāsamudramagnaṃ samabhyuddhara vāsudeva /*
anantarūpe viniyojayasva hy anantasūtrāya namo namas te //⌐[152]

Ananta, lift [me] up who am sunk in the great ocean of *saṃsāra*, O Vāsudeva; unite me with the form of Ananta. Salutation [and again] salutation to you, whose string is endless.

Disposal of the Old String ⟨*jīrṇadorakavisarjana*⟩

[153]⌐*namaḥ sarvahitānanta jagadānandakāraka /*
jīrṇadoram amuṃ deva visṛje 'haṃ tvadājñayā //⌐[153]

O Ananta who do good to all, who give happiness to the world, salutation: With your consent I discard this old string, O god.

Item 3.2

Brāhmaṇapūjā[154], *vāyana*.

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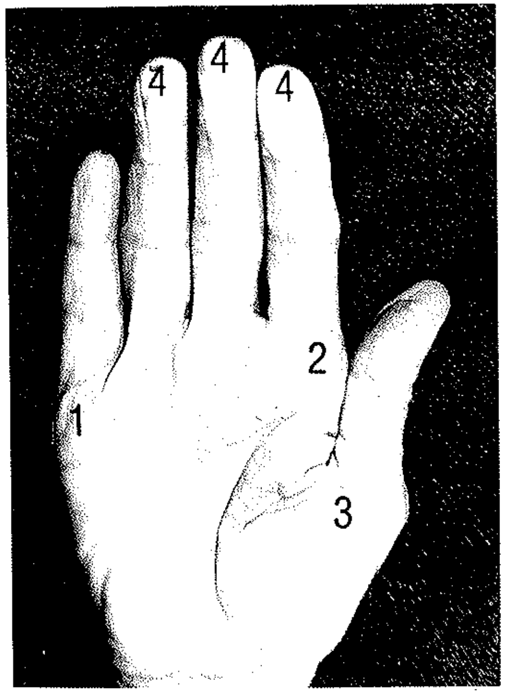
[150] For the *pūjā* with leaves and flowers cf. p. 196.
[151] Cf. n. 150.
[152] Cf. Caturvargacintāmaṇi, Vratakhaṇḍa pt. 2, p. 29,22–30,2 and 40,12–15; Agni-Purāṇa 192.9 cd and 10 ab; Saṃvatsaradīdhiti p. 257,17–19; VR p. 706,17–18 for this verse.
[153] Cf. VR p. 706,19–20.
[154] Cf. pp. 197–199.

APPENDIX



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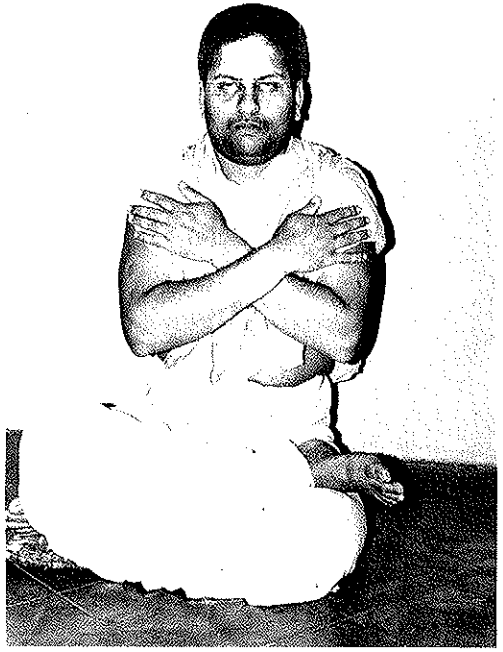
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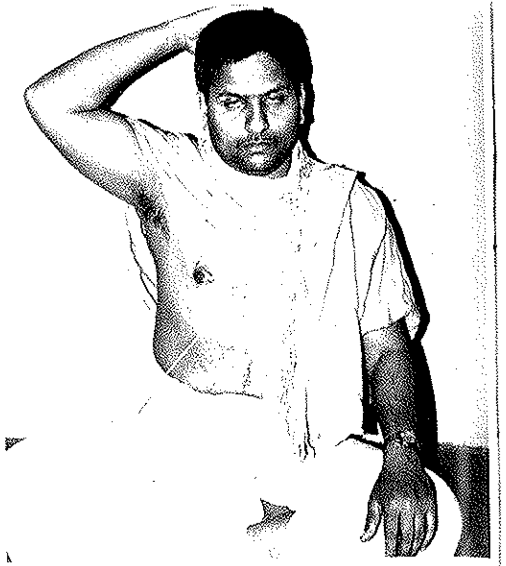

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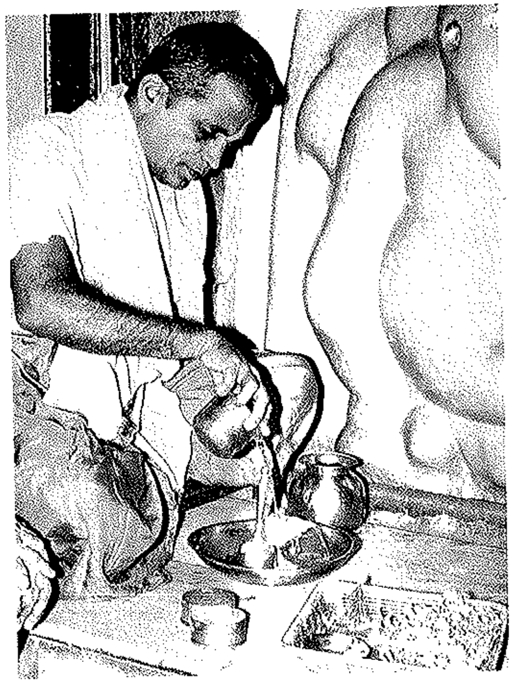

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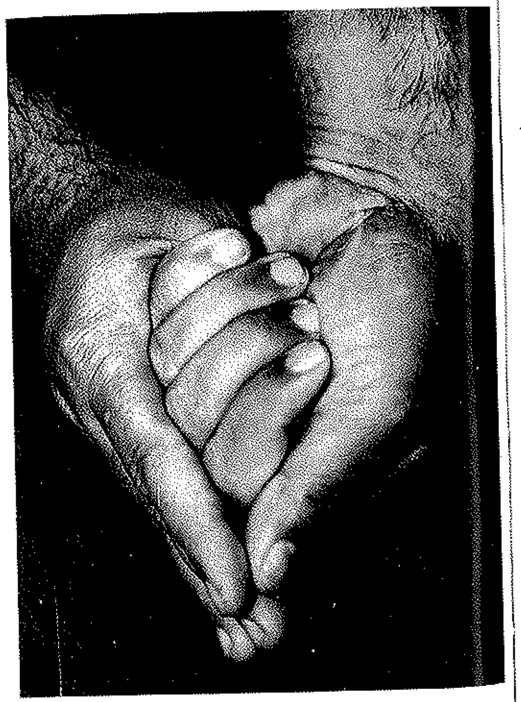

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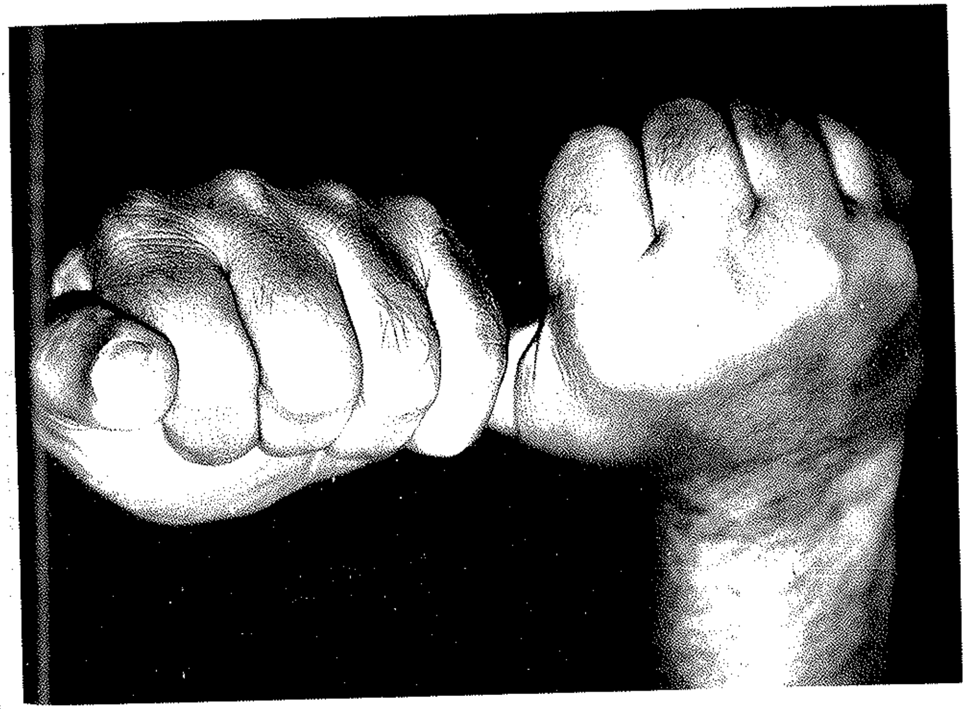

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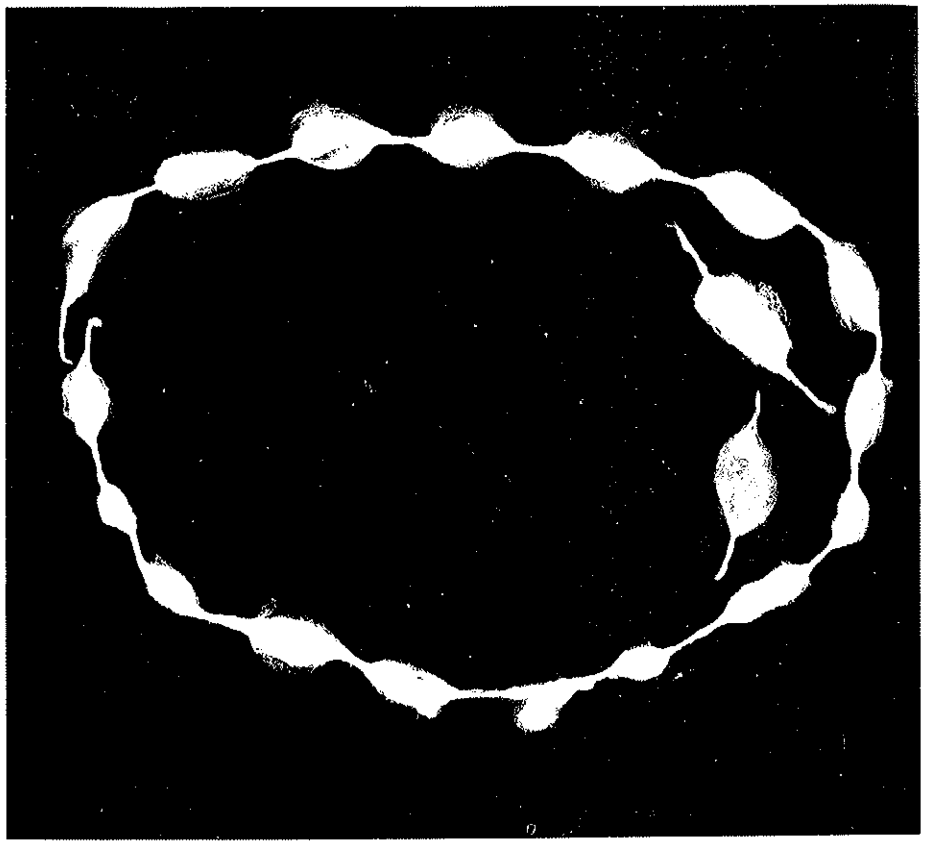

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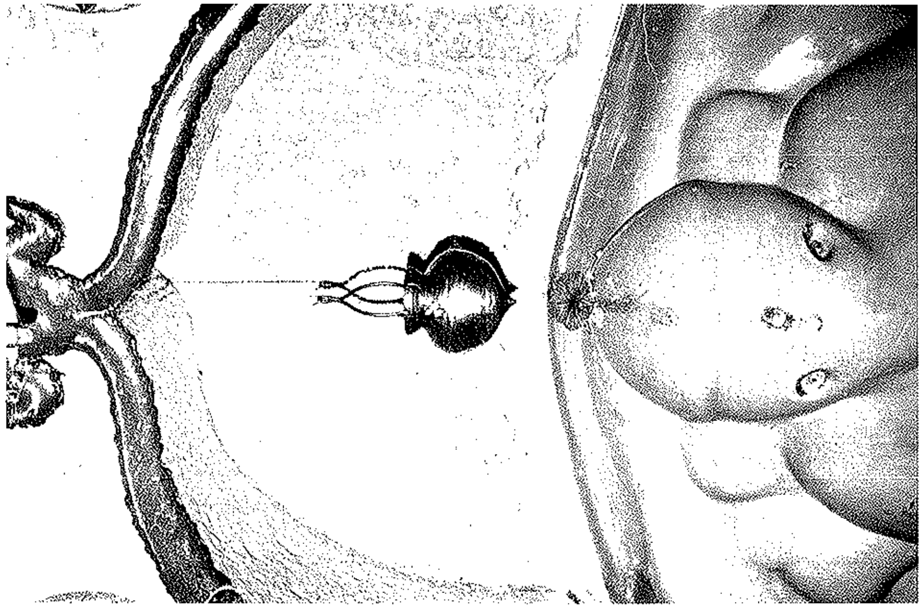

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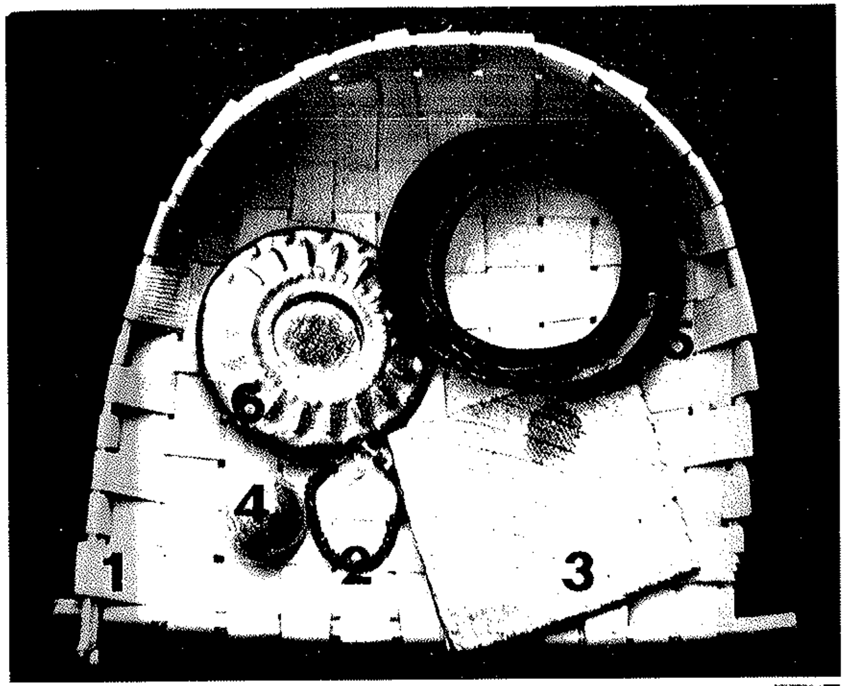

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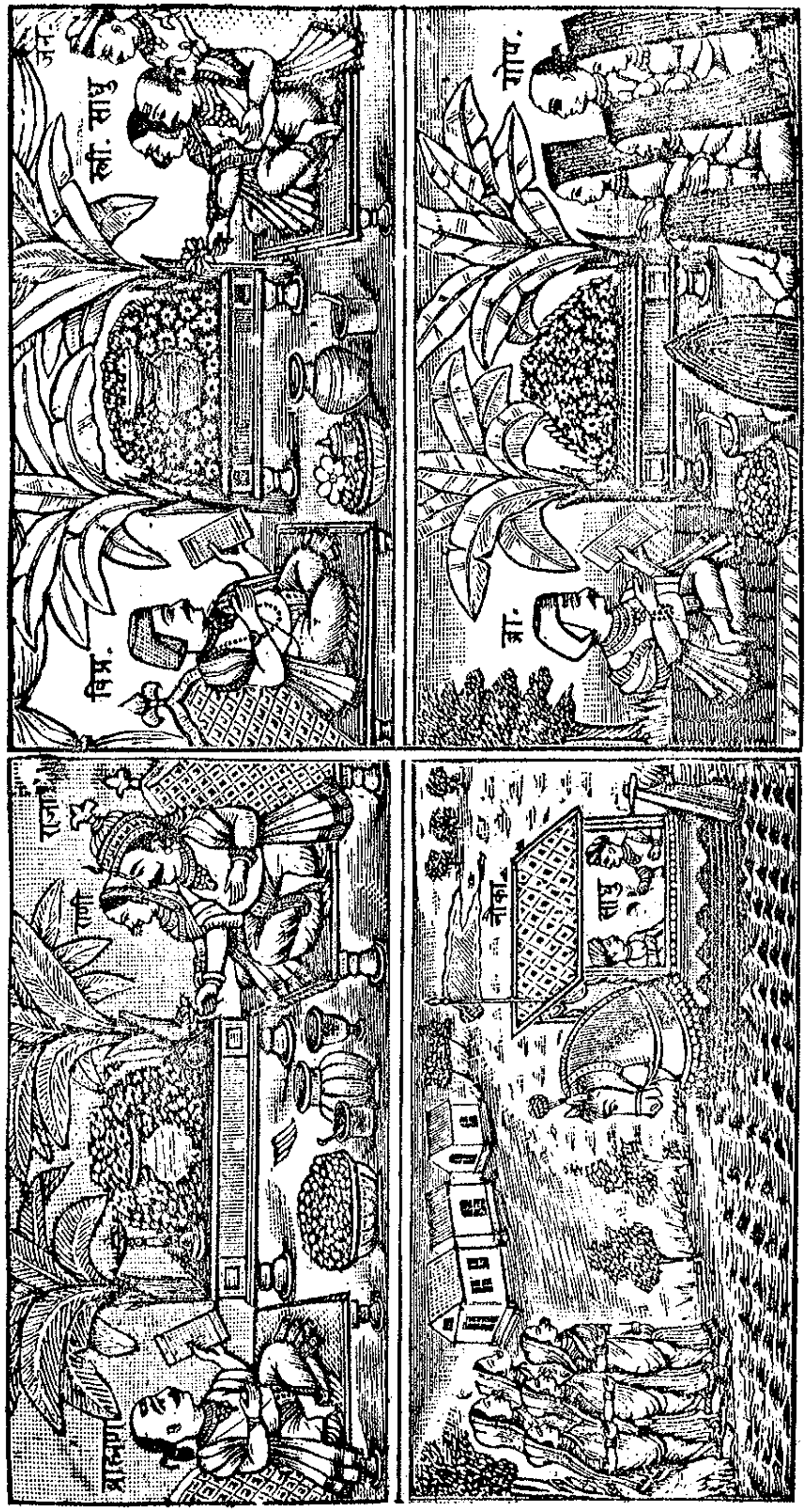

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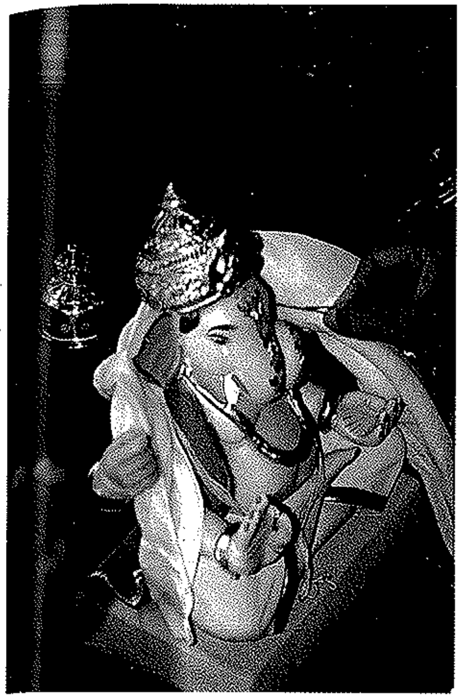

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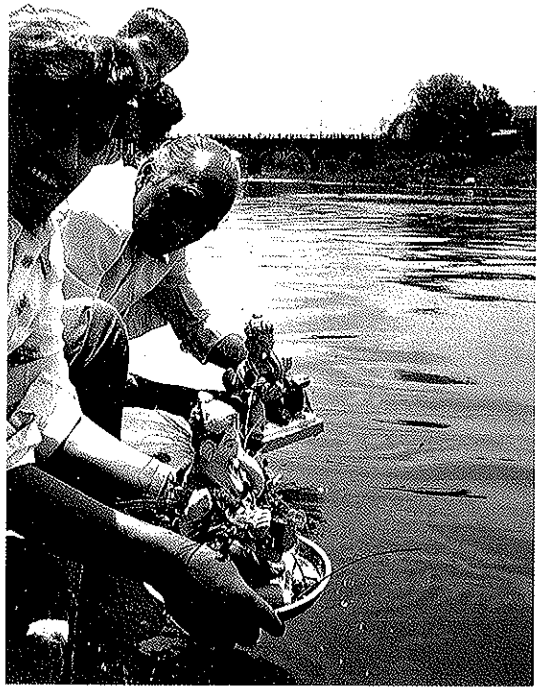

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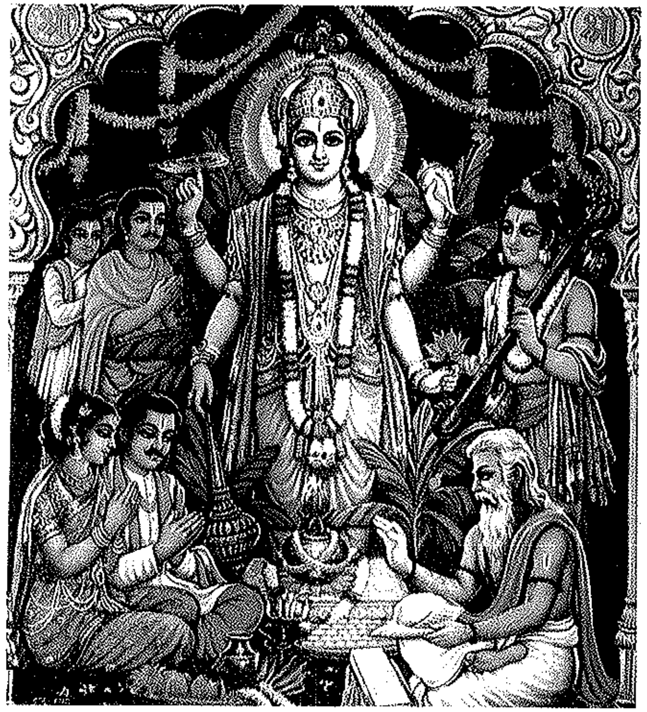

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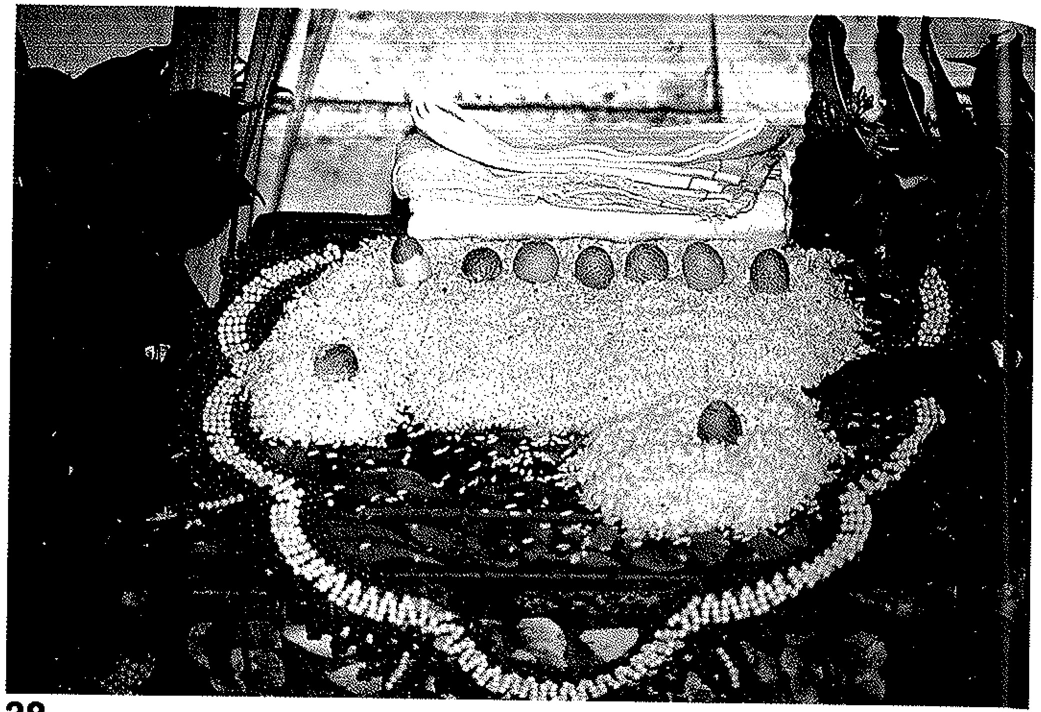
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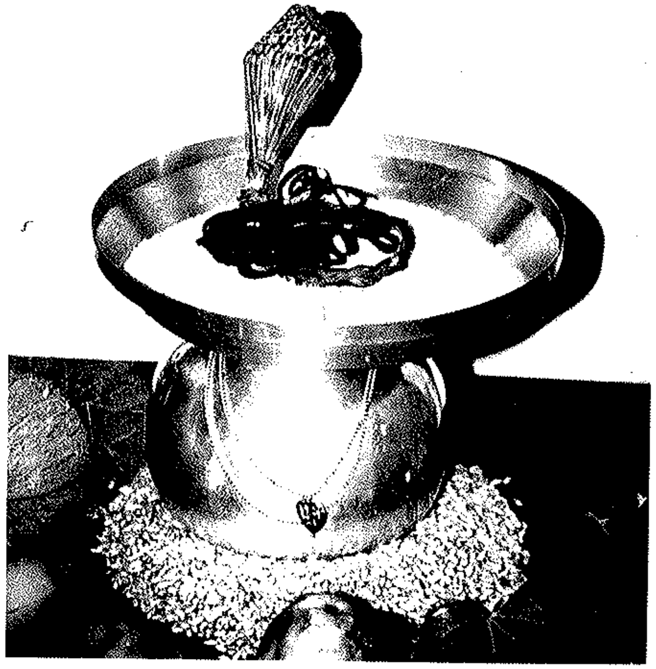
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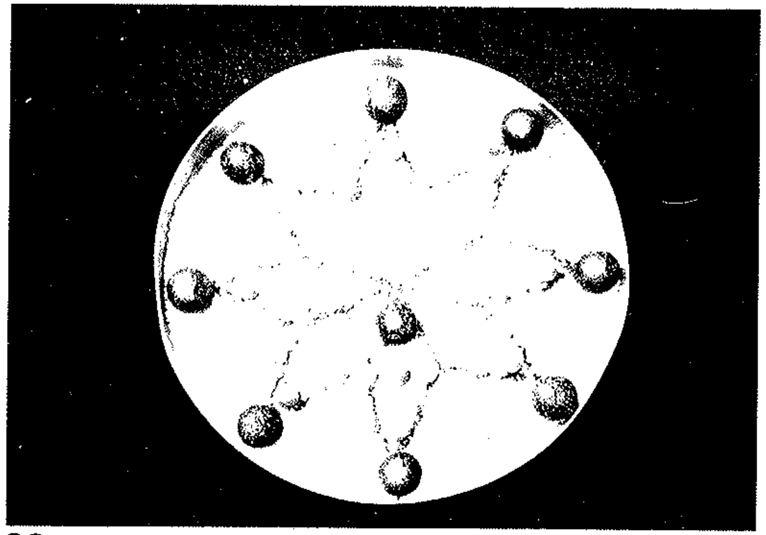
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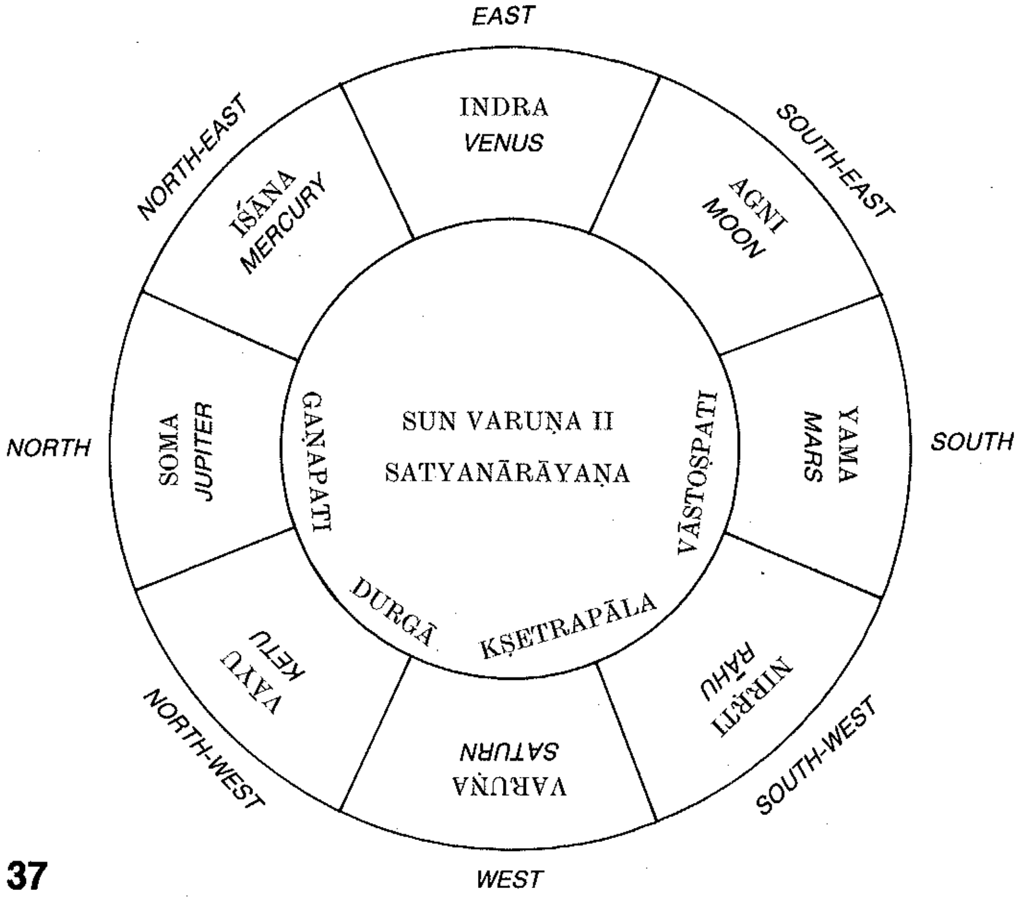
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VARUṆA
SATURN
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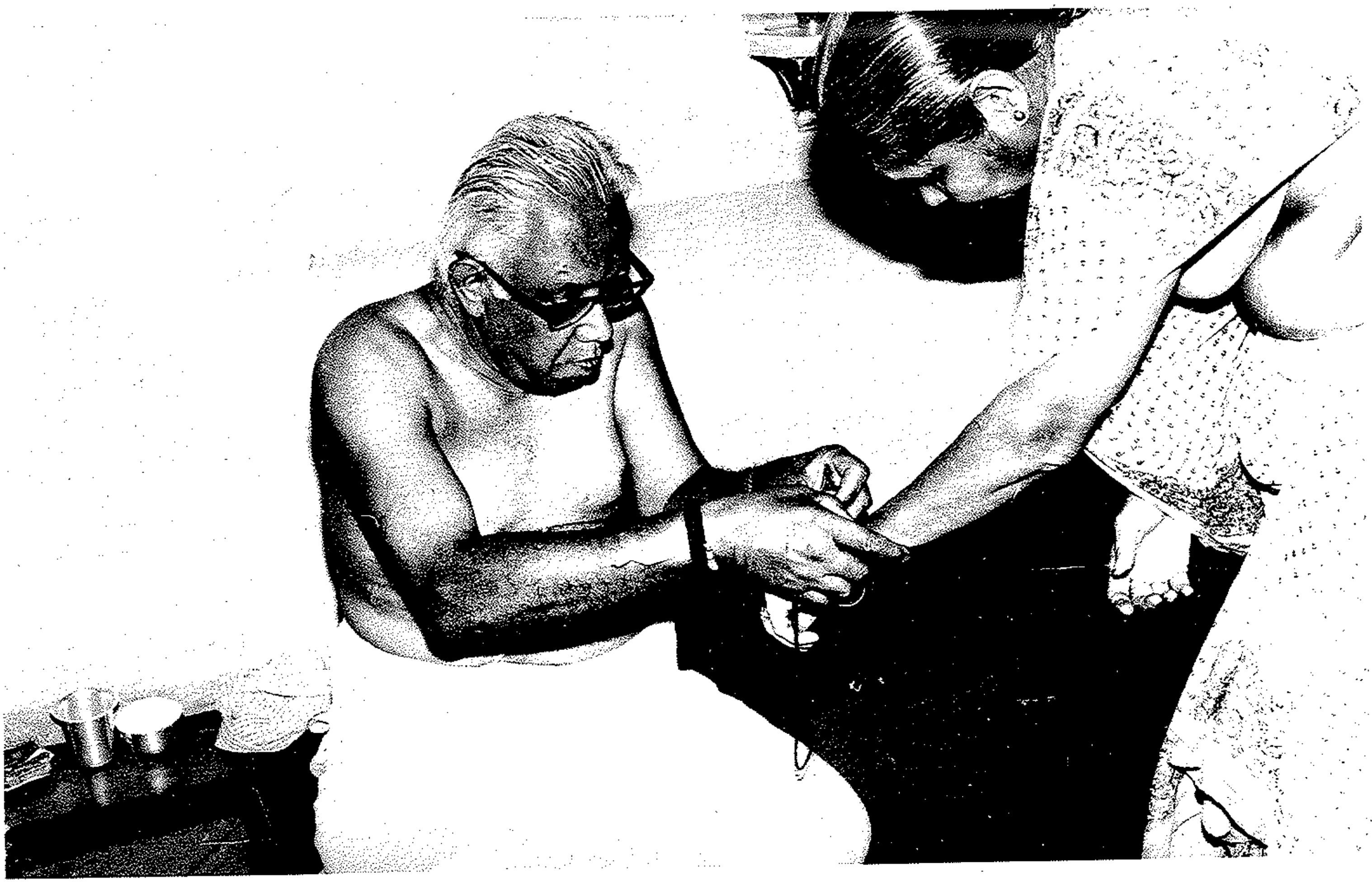
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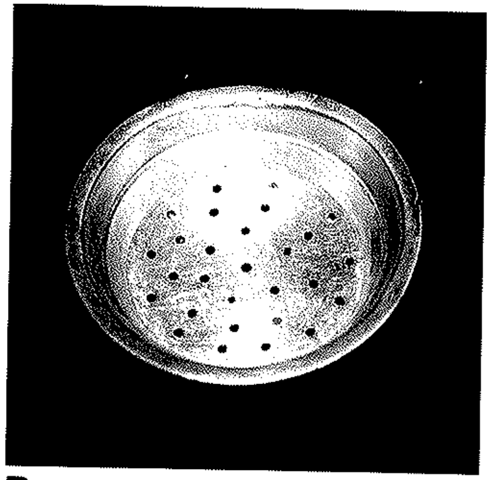
Illustrations of Pūjā-Utensils

A



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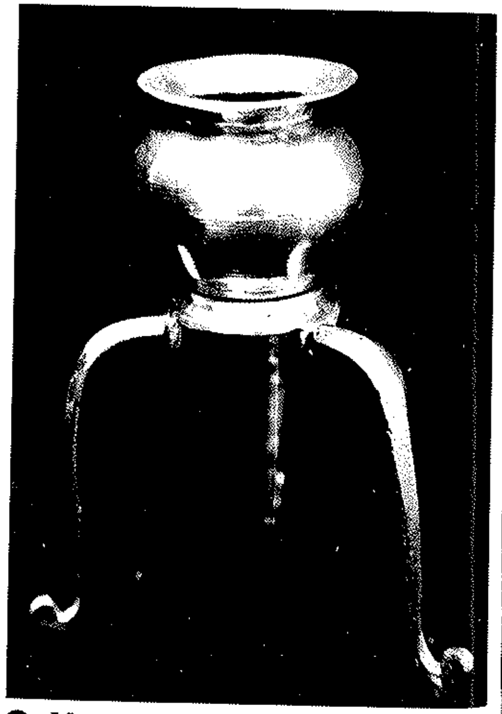
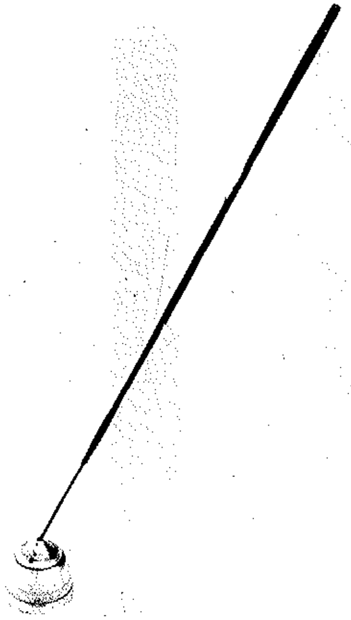
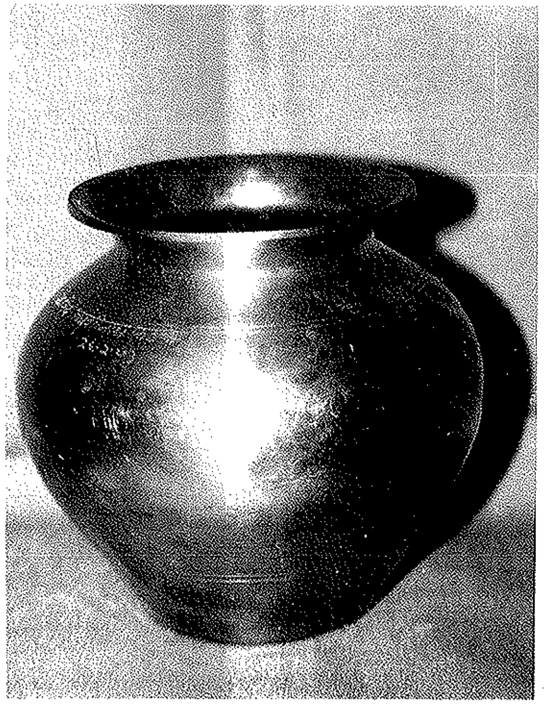


C, X



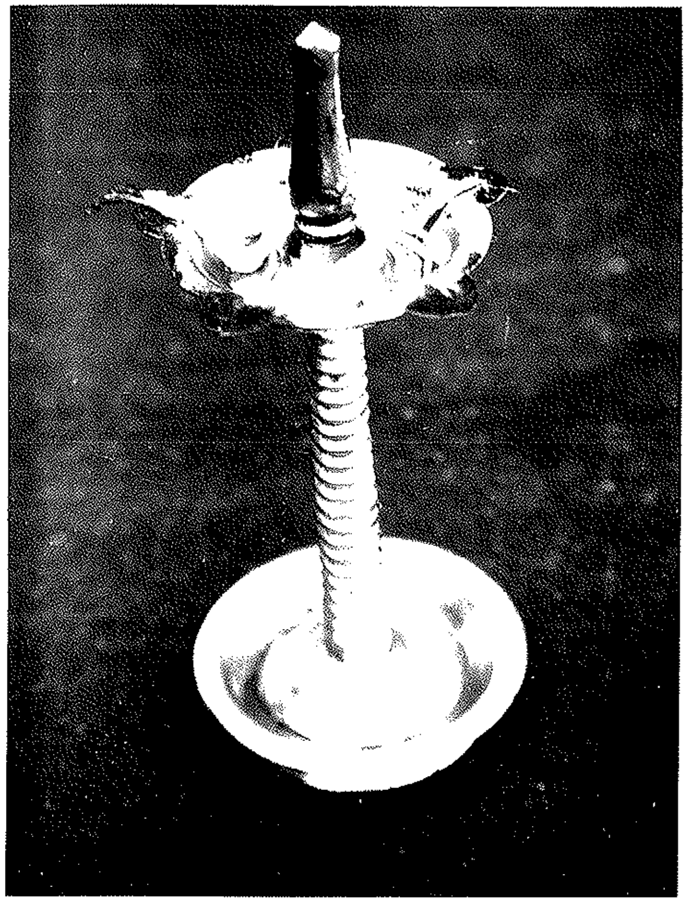
D

E



F

X



Y

Description of the Illustrations

1. For Gaṇeśa's festival[1] in the month of *bhādrapada* an idol of Gaṇeśa prepared from clay is painted by hand according to an old family tradition (R.K. Tuḷaśībāgvāle, Puṇe). Cf. p. 49.
2. Moulded idols of Gaṇeśa on display in a shop of Puṇe during the Gaṇeśa festival[2]. Cf. p. 49.

3A. A *śivapañcāyatana* arranged according to the verse of Bopadeva (cf. p. 51): In the centre a *bāṇa–liṅga* (Śiva), in the left corner a brass idol of Kṛṣṇa in his child form (*bālakṛṣṇa*), in the right corner a metal plate depicting Sūrya in relief, on the left side in front a "metallic" stone (Devī) and on the right side in the front a red stone (Gaṇapati). (Owner: D.S. Nātū, Puṇe).

3B. A *śivapañcāyatana* where the deities face the eastern direction, thus being differently arranged than the previous *śivapañcāyatana* (cf. p. 51): In the centre a *bāṇa–liṅga* (Śiva), in the left corner a red stone (Gaṇapati), in the right corner a "metallic" stone (Devī), on the left in the front a crystal (Sūrya) placed on rice grains and on the right side in front a *śālagrāma* stone (Viṣṇu). (Owner: M.D. Gondhaḷekar, Puṇe).

4. *Devhārā* (Mar.) in a private house in Puṇe, placed on a low square table (Mar. *caurañga*). (Owner: G.K. Jośī, Puṇe). Cf. p. 52.
5. The right hand in the "cow's ear" position for sipping water (*ācamana*). (Performer: Dh. A. Phaḍke, Puṇe). Cf. p. 104.
6. Places in the right hand sacred to particular deities (*tīrtha*) according to YS 1.18: *prajāpatitīrtha* (1), *pitṛtīrtha* (2), *brahmatīrtha* (3), *devatīrtha* (4). Cf. p. 104.
7. *Prāṇāyāma* in its third stage (*recaka*): The fingers of the right hand press the left nostril while the performer exhales through the right nostril. (Photos 7–18 performer: Dh. A. Phaḍke). Cf. p. 230.
8. *Brahmāñjali*: The left hand, holding a little water, is placed on the right knee and is covered by the right hand. Cf. p. 117.

9A. The priest invites the deities for *pūjā* by moving his arms in a gesture of invitation. Cf. p. 118.

[1] Cf. p. 188 for this festival.
[2] Cf. n. 1 above.

9 B. He sends away evil spirits by the reverse movement of his arms. Cf. p. 118.

10. He asks Viṣṇu to protect the sacrificial place while crossing his arms and thereby forming a *svastika*. Cf. p. 118.

11. By marking a span of thumb and index finger (*prādeśa*) of the right hand on the ground he indicates the extension of the sacrificial place. Cf. p. 118.

12–17. *Nyāsa* on six limbs (*ṣaḍaṅganyāsa*): The right hand touches the heart region (12); the head (13); the tuft of the hair (14); the three[3] eyes (15). For the armour (*kavaca*) the arms are held crossed, touching the shoulders (16); for the weapon (*astra*) the middle finger and ring[4] finger of the right hand strike the palm of the left hand so as to make a sound (17). Cf. p. 123.

18. Closing up all quarters against the intrusion of evil elements (*digbandha*): The right hand is raised above the head while making a sound with the snapping of the thumb against the index finger or (here) middle finger. Cf. p. 123.

19. The *dhenumudrā*, imitating the shape of the four udders of a cow. (Performer: M. V. Navāthe, Puṇe). Cf. p. 126.

20. Worship of the conch: The priest fills the conch with water. (Performer: P. Y. Bābhaḷe, Pārvatīnandana temple, Puṇe). Cf. p. 128.

21. *Śaṅkhamudrā*, imitating the shape of a conch. (Performer: Dh. A. Phaḍke, Puṇe). Cf. p. 129.

22. Position of the hands imitating the shape of a bell (*ghaṇṭā*). (Performer: Dh. A. Phaḍke, Puṇe). Cf. p. 130.

23. A bath with pure water is offered to the idol. (Performer: P. Y. Bābhaḷe, Pārvatīnandana temple, Puṇe). Cf. p. 139.

24. *Abhiṣeka* of the idol of Gaṇapati. (Pārvatīnandana temple, Puṇe). Cf. p. 151.

25. Pieces of cotton wool arranged in form of a garland as a substitute for a lower garment (*kārpāsavastra*). The two pieces in the centre represent the upper garment (*upavastra*). Cf. p. 154.

26. A set of items signifying the good fortune of a woman whose husband is living (*saubhāgyadravya*), sold on the market of Puṇe as an offering to goddesses. It contains the following items in a winnowing fan (1): A necklace of black beads (2), a square flat

[3] Cf. n. 70 on p. 122.

[4] According to MNT 5.92 a the index finger should be employed instead.

piece of wood as a comb (3), a round wooden piece as a *kuṅkuma* box (4), a set of green glass bangles (5), and a mirror (6). Cf. p. 156.

27. The priest offers food in a silver plate to the idols of Rāma, (Sītā) and Lakṣmaṇa. (Rāma temple, Tuḷaśībāg, Puṇe). Cf. p. 165.

28. The *pañcāratī* (cf. illustration R) on a plate is waved in front of the idol during the *āratī* ceremony. (Performer: Family Bābhaḷe, Pārvatīnandana temple, Puṇe). Cf. p. 170.

29. Prostration with eight limbs (*sāṣṭāṅganamaskāra*): Forehead, chest, both hands, both knees and both feet touch the ground. (Performer: P. Y. Bābhaḷe, Puṇe). Cf. p. 173.

30. After the *pūjā* the devotees drink the water which was used for bathing the idol from the palms of their right hands, being in the position for *ācamana*. (Rāma temple, Tuḷaśībāg, Puṇe). Cf. p. 181.

31. The devotees wave their hands over the *āratī* lamp and then touch their heads. (Pārvatīnandana temple, Puṇe). Cf. p. 181.

32. *Prāṇapratiṣṭhā* rite: The opening of the eyes of the idol (*netronmīlana*) by touching them with blades of *dūrva* grass. (Dagaḍūśeṭh Halvāī Gaṇapatī temple, Puṇe). Cf. p. 194.

33. At the end of the Gaṇeśa festival[5] the clay idols of Gaṇeśa are immersed in the river. (Muṭhā river, Puṇe). Cf. p. 200.

34. A modern bazaar print showing the *pūjā* of Satyanārāyaṇa who has Viṣṇu's attributes. On the left side Nārada is shown, in the front a couple which performs *pūjā* according to the directions of a priest. Cf. p. 200.

35. Traditional illustrations of the stories connected with Satyanārāyaṇa. Picture one shows king and queen performing the *pūjā* (cf. story two on p. 204); picture two shows the merchant and his wife worshipping (cf. story four on p. 206); picture three depicts the merchant's ship returning home; picture four shows a group of cowherds performing *pūjā* (cf. story five on p. 207). (From: Śrīsatyanārāyaṇakathā. Nirṇayasāgar Press. Mumbaī 1951, picture in the inner cover). Cf. p. 202.

36. Arrangement of areca nuts in the *pūjā* of Satyanārāyaṇa: On a dish filled with rice grains an eight–petalled lotus has been drawn with *kuṅkuma*. The bigger areca nuts in the outer circle represent the eight guardians of the directions (*dikpāla*); The inner circle is formed by eight heavenly bodies, the ninth one, Sūrya, being placed in the centre. Below it the three deities Gaṇapati, Durgā

[5] Cf. n. 1 above.

and *kṣetrapāla* (the guardian of the field) are found, Vāstoṣpati being missing. (Arranging priest: G. V. Ok, Puṇe). Cf. p. 208.

37. Diagram showing the arrangement of areca nuts for the *pūjā* of Satyanārāyaṇa. Cf. p. 208.

38. The *pūjā* of *ṛṣis* forming part of the Ṛṣipañcamīvrata: Nine areca nuts are arranged on a low table (Mar. *caurańga*), which has been covered with rice grains. The seven nuts in one row represent the seven seers (*ṛṣi*), the eighth one on the left side Arundhatī, the wife of the seer Vasiṣṭha; the single nut on the right side represents Gaṇapati. (Arranging priest: Gaṇeś Śāstrī Śeṇḍye, Puṇe). Cf. p. 217.

39. A scene from the *pūjā* which forms part of the Anantacaturdaśīvrata: The snake Śeṣa (prepared from *darbha* grass) has been infused with life and established on the *pūrṇapātra* on top of the Yamunā *kalaśa*. On the *darbha* snake the two threads, Ananta and Anantī, have been placed. (Arranging priest: P. V. Jośī, Puṇe). Cf. p. 222.

40. Traditional illustrations of the Anantacaturdaśīvrata: On the left–side illustration Kṛṣṇa communicates to Yudhiṣṭhira (here called Dharma) the Anantacaturdaśīvrata. (Cf. p. 221) On the right side a woman is shown as performing *pūjā* of a snake with many hoods on the banks of a river. (From: [Atha]śrīmadanantapūjāprārambha[ḥ], Puṇe [2]1888. Lithograph). Cf. p. 221.

41. The thread Ananta has been tied to the right wrist of the husband who ties another thread called Anantī (Ananta's wife) to his wife's left wrist. Both threads are tied along with a piece of *kevaḍā* (Mar.; Skt. *ketakī*) leaf which is said to be particularly liked by snakes. (Performer: V. M. Paṇḍit and wife, Puṇe). Cf. p. 223.

List of Marāṭhī Names of the Pūjā–Utensils

The following list arranged alphabetically according to the Mar. terms provides Mar. and – in square brackets – Skt. names of the utensils used in *pūjā*. The genders of the words are indicated in round brackets. The illustrations B to Y depict the utensils mentioned in this list. It should be noted that their size is not fixed.[6] Illustration A shows a devotee (*pūjaka*) with *pūjā* vessels in the room for worship (*devāgāra*).[7]

For illustrations of *pūjā* utensils cf. also Chandra (1962–64); Gupta in Gupta / Hoens / Goudriaan (1979), plates 1–8 (= vessels used in Śākta worship); Kirfel (1934), no. 137 amd 139; Mandlik (1867–70), plate B after p. 170; Rivett–Carnac (1902), no. 70–80; and Mṛgendrāgama, opposite p. 24 and 74.

akṣatāpātra (n.)	small dish for unbroken (coloured) rice grains [*akṣata*]	B
aḍaṇī (f.)	three-legged stand for the conch [*śańkha*]	C, X
abhiṣekpātra (n.)	small water vessel with a hole at its bottom, fixed on a stand or suspended from the ceiling by means of chains, used for the *abhiṣeka* bath of the idol	C
udbattīce / agarbattīce ghar (n.)	holder for incense sticks (*udbattī / agarbattī*) (with incense stick)	D
karpūrpātra (n.)	small fish-shaped dish for burning camphor	E
kalaś (m.) [*kalaśa*]	water-vessel	F
koyrī (f.)	small flat mango-shaped case for *kuńkuma*, *haridrā* and other powders	G
gandhapātra (n.)	small dish for fresh sandalwood paste	H
ghaṇṭā (f.)	bell	I

[6] For a description of the vessels used in *pūjā* cf. PP pp. 33,10f. and 81,14f.

[7] From: Śuklayajurvedīyamādhyandinavājasaneyinām Āhnikasūtrāvali, p. 132.

Taittirīya-Āraṇyaka (TĀ)

1.27.3: 177
1.31.6: 176
10.1: 177
10.1.7 (= *pariśiṣṭa*): 177
10.27: 109

Taittirīya-Brāhmaṇa (TB)

1.2.1.25: 153
3.12.3.4: 198

Taittirīya-Saṃhitā (TS)

1.8.4.1 b: 46, 210
4.2.9.2: 46

Mantras from the Vedic Literature

mantra	origin	occurrence
ayaṃ mātāyaṃ pitā°	ṚV 10.60.7	179
ayaṃ me hasto bhagavān	ṚV 10.60.12	179
aśvatthe vo niṣadanam	ṚV 10.97.5	46
asunīte punar asmāsu	ṚV 10.59.6	194
ahir iva bhogaiḥ pary eti	ṚV 6.75.14	159
ā kalaśeṣu dhāvati	ṚV 9.17.4	45, 210
ā pyāyasva sam etu te	ṚV 1.91.16	142
āpo hi ṣṭhā mayobhuvas	ṚV 10.9.1	147
imaṃ me gaṅge yamune	ṚV 10.75.5	46, 225
ekadantāya vidmahe	TĀ 10.1	177
etāvān asya mahimā	ṚV 10.90.3	123, 138
evā pitre viśvadevāya	ṚV 4.50.6	120
kāṇḍāt kāṇḍāt prarohantī	TS 4.2.9.2	46
gaṇānāṃ tvā gaṇapatiṃ	ṚV 2.23.1	116
gandhadvārāṃ durādharṣām	ṚVKh 5.87.9	46, 147
gṛhā vai pratiṣṭhā sūktam	AB 3.24.13	153
ghṛtaṃ mimikṣe ghṛtam asya	ṚV 2.3.11	143
candramā manaso jātaś	ṚV 10.90.13	124, 126, 167
caraṇaṃ pavitraṃ vitataṃ	TB 3.12.3.4	198
tat puruṣāya vidmahe	TĀ 10.1	177
tat savitur vareṇyam	ṚV 3.62.10	109
tad apy eṣa śloko	AB 8.21.13–14	177
taṃ yajñaṃ barhiṣi	ṚV 10.90.7	124, 155
tad astu mitrāvaruṇā	ṚV 5.47.7	153
tasmā araṃ gamāma vo	ṚV 10.90.3	147
tasmād aśvā ajāyanta	ṚV 10.90.10	124, 162

tasmād yajñāt sarvahuta ṛcaḥ	ṚV10.90.9	124, 160
tasmād yajñāt sarvahutaḥ saṃbhṛtaṃ	ṚV 10.90.8	124, 156
tasmād virāḷ ajāyata	ṚV 10.90.5	124, 139
tripād ūrdhva ud ait	ṚV 10.90.4	124, 138
dadhikrāvṇo akāriṣam	ṚV 4.39.6	143
dive–dive sadṛśīr anyam	ṚV 6.47.21	132
devasya tvā savituḥ prasave	AB 8.7.9	153
namo mahadbhyo namo arbhakebhyo	ṚV 1.27.13	176
narya prajāṃ me gopāya	TB 1.2.1.25	153
nābhyā āsīd antarikṣam	ṚV 10.90.14	124, 126, 173
nārāyaṇāya vidmahe	TĀ 10.1	177
puruṣa evedaṃ sarvam	ṚV 10.90.2	123, 137
pūrṇā darvi parā pata	TS 1.8.4.1 b	46, 210
brāhmaṇo 'sya mukham āsīd	ṚV 10.90.12	124, 126, 164
bhāskarāya vidmahe	TĀ 10.1.7 (Pariśiṣṭa)	177
madhu naktam utoṣaso	ṚV 1.90.7	144
madhu vātā ṛtāyate	ṚV 1.90.6	144
madhumān no vanaspatir	ṚV 1.90.8	144
mahālakṣmī ca vidmahe	ṚVKh 5.87.25	177
yajñena yajñam ayajanta	ṚV 10.90.16	124, 126, 176
yat puruṣaṃ vy adadhuḥ	ṚV 10.90.11	124, 163
yat puruṣeṇa haviṣā	ṚV 10.90.6	124, 141
yāḥ phalinīr yā aphalā	ṚV 10.97.15	46
yājyayā yajati prattir	AB 2.40.8	172
yuvā suvāsāḥ parivīta	ṚV 3.8.4	46
yebhyo mātā madhumat pinvate	ṚV 10.63.3	120
yo vaḥ śivatamo rasas	ṚV 10.9.2	147
yo vai tāṃ brahmaṇo veda	TĀ 1.27.3	177
rājādhirājāya prasahyasāhine	TĀ 1.31.6	176
śriya evainaṃ tac chriyām	AB 3.7.11–13	172
śriye jātaḥ śriya ā nir	ṚV 9.94.4	172
sa hi ratnāni dāśuṣe	ṚV 5.82.3	46
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